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MUSIC PILGRIMS SET NEW RECORD FOR THRONG AT BACH FESTIVAL

For First Time Every Seat Is Taken at All Sessions—Ninety Per Cent of Auditors Are Visitors—Public Rehearsal Gives Townspeople Welcome Opportunity—Burst of Applause at End of First Part of Mass Startles Veteran Patrons—Dr. Wolle's Superb Chorus Again Mounts Peaks of Song—Soloists Meet Traditions—Fine Playing by Philadelphia Orchestra Men

By OSCAR THOMPSON

BETHLEHEM, PA., May 29.—Some traditions die-hard, and when a thunderclap of spontaneous applause reverberated through Packer Memorial Church as the Bach Choristers rolled forth the last resounding Amen of "Cum Sancto Spiritu," ending the first of the two periods devoted to the mighty B Minor Mass on Saturday afternoon, there were gasps of amazement, chagrin, dismay, even horror. Grizzled patrons of the Festival shook their heads and wagged their beards as they left the nave, to loll and chat for an hour, as in other years, on the beautiful sward of the Lehigh University campus; while the perspiring conductor of the choir, Dr. J. Fred Wolle, to whom the applause seemed neither here nor there, hurried away to change his dripping garments and return refreshed for another all-absorbing adventure in the choral mountain-climbing of the Mass.

Perhaps the particular chorus which shattered the decorum, as well as the time-honored silence of the churchy auditorium, was no more stirringly sung than on afternoons devoted to the Mass at other sessions in the past. Some annual pilgrims to Bethlehem thought they saw fewer familiar faces at this (the sixteenth) Festival than of recent years. They looked vainly for celebrities who frequently had been noted in the crowds on the campus, and they were inclined to attribute the outburst of approbation to the many newcomers. Raymond Walters, registrar of the university, estimated that ninety per cent of those in attendance were visitors, rather than people of Bethlehem, though that was only in accordance with the rule of a number of years. For the first time every seat was sold for the four sessions of the Festival.

Perturbed persons, who feared that the applause would be repeated in the second half of the Mass, were restored to something like their normal spirits when the really magnificent singing of the chorus in the "Credo," the "Cruc-



ERNEST HUTCHESON

Photo by Apeda

Richly Dowered Pianist, Who Will Reappear in Many Music Centers Next Season.
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fixus," "Et Ressurexit" and the succeeding marvels of Bach's vocal architecture were listened to in solemn and reverential silence. There was the inevitable scurrying for trains at the end of the Mass, but no more hand-clapping.

The extraordinary success of Dr. Wolle's choir in bringing to the Mass the vocalism that is its due, needs no dis-

cussion at this late day. It has come to be accepted with something like the readiness with which the world of music accepts the sublimity of the Mass itself. Suffice to remark again that there is no other choral organization in America with the virtuosity to surmount the

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STIRRING SCENE AS CARUSO SAILS FOR ITALY; HE SINGS A FAREWELL "A"

Crowds Gather Early at Pier to Cheer Idol as He Puts to Sea—Will Be Away "Till He Feels Strong Again"—Sings a Powerful Top Note in Reply to Query—Return to Italy Marks Consummation of Constant Wish During Days of Illness—"Viva Caruso" Follows Tenor as Liner Slips Its Moorings—Addresses Message of Appreciation to American Public

CARUSO is at last on his way to Bella Italia.

During the most serious days of the tenor's illness in February, he kept saying over and over, that if he could only die in Italy he would die happy. But it is not to die that the idol of the opera-going public sailed for Naples on May 28, but rather to put the finishing touches on his recuperation that he may be able to return next season and again occupy the place that no other singer can fill.

Early in the morning of May 28, a crowd began to gather at the Bush Terminal Docks in Brooklyn where the Presidente Wilson, the ship that is taking Caruso across the Atlantic, was moored. The vessel was scheduled to leave at one o'clock, but as the morning wore on, those waiting were told that it would be five o'clock before she got away, and that the singer would not go on board before four. So, the crowd dispersed, though many returned in time to see Caruso arrive.

The Party Arrives

Shortly before four o'clock, three limousines drove into the dock and the word was passed along that the tenor had arrived. Instantly a shout of "Viva Caruso!" went up and the crowd pressed around the motor cars. Dr. Antonio Stella, Caruso's physician, spoke to the crowd in Italian and English, telling them that the singer was still a sick man and asking their indulgence and their courtesy. Instantly the men and women fell back and allowed Caruso to alight, which he did smiling and bowing. Though much thinner and with very evident traces of his illness, the jolly smile was as potent as ever, and another cheer went up.

A woman in the crowd called out: "We want to see Gloria!" The famous tenor instantly became the proud father, and with a smile, he lifted Gloria where everyone could see her. The party then went aboard the liner and the tenor retired to his suite to rest half an hour before seeing anyone.

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KANSAS CITY PLANS TO ESTABLISH OWN SYMPHONY BY 1922

Orchestral Association Formed with Thirty Directors to Begin Work for City Symphony — Proposes to Build Music Hall Also—Would Make City Cultural Center of Southwest — Hageman and Others Spoken of for Conductorship—St. Louis Symphony Will Give Season Next Year

KANSAS CITY, MO., May 28.—A meeting fraught with importance for this city's music was held on May 24, when the Kansas City Symphony Association was formed.

The association, which has thirty directors, including the delegation from Kansas City, Kan., has for its purpose the founding of a symphony for this city and also the building of a music hall. It is the intention to have the orchestra by 1922-23, and the association will immediately begin to raise funds for the purpose.

It is the intention of the Association to found a great touring orchestra as there is a vast territory here from which to draw patronage. Although the decision as to a conductor will not come for months, discussions on the subject have been held and Richard Hageman's name has been prominently mentioned. Among others thought of have been Modest Altschuler, Henry Hadley and Theodore Spiering.

As the Association feels that it is too late to organize a symphony by next season, and in the meantime to quicken interest in symphonic music, it has engaged the St. Louis Symphony to give five pairs of concerts during the coming season. These are to be given in Convention Hall, and will include Thursday matinée concerts for children and Friday evening concerts, with soloists.

Want \$100,000 for Three Years

It is the desire to make Kansas City the cultural center of the Southwest as it is now considered the commercial center, and it is planned to raise \$100,000 for three years as a foundation guarantee.

Enthusiasm is running high for the orchestra in this city, and it is expected that the guarantee will be obtained as drives for other causes here have been won. Officials, music schools and private teachers are lending their help to the drive. As the recent Toscanini concert

Sang "Star-Spangled Banner"—Stowaways Sought Sea

Stowaways to the number of eleven, on the steamer San Rossore which docked in Brooklyn on May 26, very nearly found a watery grave on the voyage and all on account of the "Star-Spangled Banner." It appears that on May 24, the anniversary of Italy's entrance into the war, Captain Antonio Lens of the San Rossore, thought it would be a good idea to celebrate. Thirty-four Americans on board undertook to teach the first verse of the national anthem to the 1504 immigrants, and when the celebration started, the stowaways appeared and grabbing lifebelts, made for the side of the vessel. Being forcibly apprehended, they explained that they thought that the vessel was sinking, hence the singing. When told the reason for the celebration, one of them said: "I thought the war was over!"

here drew a record crowd of 10,000 it is expected that there is a vast number of persons eager for an orchestra, who will support the fund.

"The Redemption" by Gounod was sung by the choir of St. Paul's Episcopal Church on May 22, with Clarence Sears, organist, as conductor, and Mrs. Rockwell Brown, Gerald Reed and Dr. B. E. Garrison as soloists. The music of the choir has deservedly attracted much attention this season.

The annual May Music Festival of the public schools was held in Convention

Hall, May 20, when 6000 children gave a choral and orchestral program. In the evening, Robert Brown's Students' Symphony gave a worthy concert in which it was assisted by George Cowdin.

Allen Hinckley presented three of his pupils in scenes from "Aida" at the Conservatory, May 23. The singers who pleased greatly were Mrs. William Raymond Nelson, Mrs. Emily Green and Harry Bruton.

The Kansas City Music Teachers' Association held its annual Frolic at the Women's City Club, May 16. L. P.

Sibelius Not Coming to Rochester; Sinding Chosen to Take His Place

ROCHester, N. Y., May 24.—That Christian Sinding, the Norwegian composer, would come to America to join the faculty of the Eastman School next season, in place of Jean Sibelius, was announced last week by Alf Klingenberg, director of the school.

Mr. Sibelius, who was to head the department of composition, is suffering from a recent severe nervous breakdown, and asked to be released from his agreement to come to Rochester next fall. Realizing that the voyage and the strain of teaching classes in English might endanger his health further, the directors of the school agreed.

Sinding, who had been seriously considered in earlier deliberations of the directors, was requested to join. Although idolized by his countrymen and receiving a government annuity for his attainments, the composer was induced to accept the offer, and will arrive in Rochester with his wife next fall in time for the opening of the school.

Born in Norway in 1856, Christian Sinding did the major part of his studying at the Leipzig Conservatory under Zwietscher, Reinecke, Schradieck, Roentgen and Jadassohn. While still young, he determined to devote himself entirely to composition, and his success has been continuous. He has written various works for orchestra including three symphonies, the last of which was composed during the war. Works for all manner of chamber music combinations and solos are among his output, and he has made



Christian Sinding, Norwegian Composer, Who Will Come to America Next Fall to Join the Faculty of the Eastman School of Music

many tours in Europe as guest conductor of the leading orchestras, leading his own works.

In Norway he is said to be a popular idol and in 1914 his concerto was chosen to be played at the centennial music festival in Christania, on which occasion Mr. Klingenberg was the artist invited to present the work, going from Rochester for the celebration.

Denver Music Week Sets Record for Rocky Mountain Art Events

100,000 Take Part in Celebrating Seven-Day Program—More Than 250 Events During Week—"Martha" Performed Four Times Before Huge Audiences

DENVER, COL., May 28.—Denver's Music Week, which began May 15, reached a magnitude never before attained in the Rocky Mountain region.

It has been estimated that from 75,000 to 100,000 persons took an active part in the festivities. Every official attraction during the week was free to the public, and the crowds turned away from the major events of the week almost equalled those admitted. Although the civic Auditorium holds 3500 in the theater section and about 10,000 when fully opened, between three and six thousand persons were turned away at every performance. Tickets for the opera, "Martha," which were given to the public gratis, were so widely demanded that two dress rehearsals had to be opened to the public.

About 250 recorded musical events took place during the week and it is surmised that fully as many received no publicity or official recognition.

Music Week opened Sunday afternoon with a concert in the Auditorium, when 3,000 public school children appeared in a program led by W. A. White, director of music in the Denver schools. The children's songs were preceded and followed by an organ recital by Palmer Christian, municipal organist. Mrs. Harry Bellamy, soprano, and a youthful pianist, Master Franz, were soloists.

In the evening, the Denver Teachers' Chorus sang the cantata, "The Death of Joan of Arc," with the assistance of Mrs. Shirley Lewis Adams, pianist. Preceding the cantata, an organ recital was given by Palmer Christian. It is estimated that fully 14,000 persons attended the afternoon and evening concerts and that more than 6,000 were turned away. The churches held special musical services.

Monday noon an organ recital was given at the Auditorium by the municipal organist with the assistance of Gwendolyn Gower, contralto. In the afternoon the pick of Denver music students appeared in a recital at the Auditorium under the auspices of the Denver Musical Society. In the evening an "All-Nations Night" was given under the direction of Mrs. Celia Smith Phipps.

Tuesday morning Palmer Christian gave a short talk on "The Modern Organ," followed by an organ recital with Mrs. M. Morse, soprano, assisting. In the afternoon another students' recital was held. In the evening under the direction of Mrs. H. M. Hastings, a series of dances was offered by the leading dancing studios of the city. Students of the North Denver and East Denver high schools appeared.

At the same time a band concert was given at the Civic Center by the El Jebel Shrine Band, led by Lewis B. Skinner

School Teachers of Fort Worth, Tex., Must Study Music

FORT WORTH, TEX., May 28.—School teachers who are unable to teach at least the rudiments of music will not be considered as eligible for contracts, declared Superintendent M. H. Moore of the local public schools, in a recent address before the Fort Worth Council of Mothers.

Grade teachers of this city are planning to take summer courses in public school music. C. G. N.

Guy Maier Taken Ill in Boston Railroad Station

BOSTON, May 30.—Guy Maier, well-known as an exponent of two-piano recitals given with Lee Pattison, collapsed in the Back Bay station on the afternoon of May 25, while waiting to board a New York train. Mr. Maier was to have been married on June 1, to Lois Warner of Fall River, Mass. The marriage has now been indefinitely postponed. Mr. Maier was immediately taken to the City Hospital where his condition for several days was considered very serious as the doctors were unable to diagnose his malady. He recuperated rapidly, however, and on May 29, he was able to sit up for a short while. The physicians came finally to the conclusion that nervous exhaustion was responsible for Mr. Maier's breakdown and that after a period of rest he would be able to sail for Europe though at a later date than originally planned.

May Mukle Organizes New String Quartet in London

May Mukle, English cellist, who went abroad in January, writes from England that she has recently organized a string quartet, the other members of which are Adila d'Aranyi, violinist, niece of Joachim, whose Stradivarius she now owns; Fanny Wadsworth, second violin, and Rebecca Clarke, viola. The organization, known as the Classical Quartet, will give a series of five concerts in London this month. Miss Mukle will return to America early in July so as to play at Pittsfield, Mass., the latter part of the month. Next January she will go to the Pacific Coast and in February will leave for Honolulu.

225,000 Request Tickets to Columbia Summer Concerts

The twelve weeks' season of summer concerts given on the Green at Columbia University by the Goldman Concert Band, Edwin Franko Goldman, conductor, opens on Monday, June 6. As it is anticipated that some 25,000 persons will attend the opening concerts. The gates are to be opened at 7:30 p. m. During the first week the three programs will be devoted in great part to standard works, while on Friday a new work, a march, "Cherokee," by Mr. Goldman, will be played. Helen Stover, soprano, and Ernest S. Williams, cornetist, will be the first week's soloists. Up to date, more than 225,000 requests for free tickets have been made.

Edward Lankow Engaged by Chicago Opera Association

Edward Lankow, bass, former member of the Metropolitan and Boston Opera Companies, will sing with the Chicago Opera Association next season, both in New York and Chicago. His contract calls for twenty-five performances. He will sing in German, French and Italian works, including the rôle of Arkel in "Pelléas et Mélisande."

Municipal Music Commission to be Appointed in Fort Worth

FORT WORTH, TEX., May 28.—A municipal music commission of nine members who are to serve without pay will be appointed soon by Mayor E. R. Cockrell, according to an ordinance recently passed by the city commission. Mayor Cockrell said that he intends to place on the commission only those who are interested in music for music's sake. He will announce the appointees within the next week. C. G. N.

IN THE EDEN-SETTING OF CARUSO'S TUSCAN VILLA

Tenor's Return to "Villa Bellosuardo" Recalls to Maurice Halperson Vivid Memories of His Sojourn There—Mansion Commands Magnificent Scenic Picture—Famous Home of the Counts Pucci Explored from Inside—Caruso in the Rôle of Squire and Head-Farmer

By Maurice Halperson



Maurice Halperson

A BOAT is floating over the blue waves bound for *la bella Italia*. It carries aboard the idolized pet of two worlds; a man who has been bidden adieu here with all honors becoming a king and who will be received in his native land with the same ardor

and sincerity. Enrico Caruso, who seemed to be a sure prey of death for many months, has left our country, which may well be called his "second country," a convalescent, and there is all hope that Italy will send him back to us in full possession of his health and artistic powers. And then we shall give him a truly royal welcome, as no artist ever could boast of in this or any other country.

It was in the summer of 1911, on one of those transparent, unspeakably beautiful summer nights of Tuscany. I had the privilege of being a guest of Enrico Caruso in his beautiful "Villa Bellosuardo" ("The Beautiful View"), near Florence, for five days. Pausing to dream at the celebrated marble group of the "Del Tritone" fountain which Gabriele D'Annunzio has immortalized in one of his dramas, after a stroll in the park with its wonderful groves, clumps of giant trees, fountains, ponds, magnificent specimens of the cypress and other kinds of trees of the Southern woods, I thought regretfully that on the following day the time will have come to bid farewell to this charming spot.



Courtesy of the "Theatre Magazine"

No. 1—Park of Caruso's Beautiful Estate in Italy. No. 3—Mr. Caruso and His Friend, Enrico Scognamillo, on the Tenor's Estate. No. 2—Caruso on His Estate with "La Sacra Famiglia." No. 4—Caruso as "Turridu" in "Cavalleria Rusticana" in 1895

While I listened to the voices of the night in the woods, I heard a glorious burst of song rising from the balcony of the villa to the skies. It was the touching romanza from the last act of "Tosca" which Caruso sang to himself, the condemned *Cavaradossi's* farewell to life.

And when the news of Caruso's critical condition was brought to me I could not help thinking of that poetic scene in the enchanted park flooded by moonlight I still heard them in my mind, the last golden notes: "*E pur non ho mai tanto amato la vita*" ("And still I never loved life as much as just now!").

Caruso did not die; Death, kinder than

Scarpia, spared him for us, and now he is on the road to his complete restoration, on the road to his adored Italy, to his beloved Tusculum in the poetic mountains of Tuscany.

I can follow the great singer step by step to all his favorite spots in the gardens of this Eden. It is an ideal place for resting, for concentrating, for forgetting life and its evils, and for storing up energy, and so we may hope that he will make in the near future his triumphant re-entry into this country.

As it might interest the readers of MUSICAL AMERICA to know more about "Villa Bellosuardo," I shall tell of my

sidering that I've been ill for five months."

"How long are you going to be away?"

"Till I feel strong again. I don't know just how long that will be. I lost sixty pounds but I have gained back fifteen of it."

"Will you be at the Metropolitan next year?"

This question sobered the tenor for a moment. Then, again smiling, he said: "I hope so! I hope so more than anything else in the world. It all depends if I am all right."

"Are you singing any now?"

Sings for the Reporters

This awoke the joker in Caruso. Taking a deep breath, he sang on a high A, a "No!" that belied what he sang, as it could have been heard a block away.

He then asked all the newspaper men to express to the American public his keen appreciation of the interest taken in him during his illness and the sympathy expressed, and with a cheerful smile all around retired to the suite prepared especially for him and which he had visited the day before. Shortly after five-thirty when the steamer was clear of the dock, the tenor again stepped on deck and waved his hat. A cheer as from one throat went up from the dock: "Viva Caruso!"

stay there, which forms one of my most delightful recollections.

I HAD seen Caruso in Milan, in the "Galleria," of course, in June, 1911, and his invitation to pay him a visit at his famous villa upon my return from Rome, where I was bound in order to witness the operatic festival on the occasion of the fiftieth anniversary of *Italia unita*, had such a cordial and sincere ring in it that I stopped at Florence on my way from Rome to Vienna in order to call on Caruso.

On my arrival at Florence I hurried at once to the station from which the train goes to Empoli. The trip is charming, the road running through field and wood. We reached Signa Lastra in about twenty minutes. There we entered an automobile, and a delightful trip took us through flower-grown meadows and up the hills to Caruso's famous villa "Bellosuardo." They seemed to be plaiting straw wherever we passed. Everywhere women, young and old, sat in the shade of the trees working the fine straw into Florentine hats, the celebrated *pagliette*, with agile fingers.

But here is the villa! Proudly crowning a noble elevation is a noble façade in the shape of a splendid colonnade. Its many colors gleam with a warm azure tint in the glowing sunlight and yield in the center to a handsome portal.

"Villa Bellosuardo," which the famous tenor purchased fourteen years ago for 300,000 lire—a genuine bargain—has been marvelously transformed, according to people who remember it as it was. Not only did Caruso add largely, and in a manner calculated to appeal to the imagination, to the historic old castle which belonged for centuries to the noble Counts Pucci, but he also erected, as a counterpart to the original structure, a building of the same dimensions and with corresponding decorative externals on the other side. He then made of the two edifices one imposing ensemble by the erection of the monumental colonnade al-



Mr. and Mrs. Caruso, and Baby Gloria, Photographed as They Departed Last Saturday for Italy on the Presidente Wilson

[Continued from page 1]

Finally, leaning on Mrs. Caruso's arm, he came on deck and sitting in a steamer

chair, smiled at everyone.

"How do you feel?" was the first question he was asked.
"Fine!" was the answer. "That is, con-

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Following Caruso to His Eden-Like Tuscan Home



Rear View of "Villa Bellosuardo," Once the Home of Wild and Quarrelsome Barons. Now the Country Seat of the World's Greatest Tenor; Caruso's Home Is on the Left, His Agricultural Enterprises Are Carried on in the Building on the Right, the Two Structures Being Connected by an Imposing Colonnade

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ready mentioned. The buildings, like the colonnade, had the same faint blue gleam, a peculiarity of the valuable hard stone quarried in the vicinity.

In keeping with the colonnade is a magnificent Italian garden, lying between the two wings of the mansion, confined at the back by a wonderful tree-hedge some seven feet high. It contains glorious exotic plants, picturesque parterres, in which flowers are represented in all their variety, great vases, poetic nooks and corners, somehow suggesting the plan of the famous gardens of the Vatican.

In the rear of the hedge is a great open lawn space, with a fine growth of grass, and then begins the park, wonderfully romantic and, though making the impression of having been left to its own free and unhindered development, carefully laid out and maintained. It is rayed with splendid paths, and extends downward along every slope of the hill, the entire great property being inclosed with a high and massive stone wall.

ITALY is the country of natural and artistic harmony. Caruso's villa certainly could not have been placed into more harmonious surroundings. We see Tuscany in its most irresistible charm. The upper windows of the villa and its other vantage points give an enchanting bird's-eye view of an historic landscape of eternal youth and bewitching beauty. We gaze far out into the open country, the luxuriant fruitfulness of which delights the eye, while its charm of color grows iridescent under the combined influence of clear air and burning sun.

It is the most blessed of the Tuscan valleys through which the historic and legendary Arno flows, although during the hot months this river, famed in song, is by no means an inspiring sight. Its waters have a grayish-yellow tinge and are decidedly shallow. I felt somewhat disappointed at this sight, but I was told that the gentle spring presents old Arno in quite a different aspect; then it drives youthfully onward with foaming wave, whereas I saw it creeping like some weary wanderer. And yet flowing water of any kind invariably lends life and animation to a landscape.

The lay of the land tends toward gently rounded hills and fruitful valleys, and from Caruso's mansion the eye may travel without interruption to a magnificent scenic picture—the lofty peaks of the Apennines disappearing in the blue ether. Heavily wooded, these noble mountains form a frame for the softly curving plain, lush with vegetation, a picture varied at every point of the compass.

Then, when we consider the practical arrangement of the apartments of the villa and note the still frequent recurrence of the armorial blazon of the Pucci on their walls, it is not difficult to imagine with what strained attention the sentinels kept watch over the valley against a surprise attack of the enemy. The Strozzi, hereditary foes of the Pucci, were a wild and warlike clan, who often joined battle with the former owners of the villa, then a real fortress. And in those times, as in these, preparedness was the price of liberty: Yet the old feudal days have passed away, and the erstwhile baronial stronghold has been transformed into the *buen retiro* of a tenor idolized by the whole world.

The hills surrounding the mansion are dotted with attractive peasants' cottages, the homes of tenants whose holdings form

part of the great estate. On all larger Italian estates the old-established system of land-tenure still holds sway, in accordance with which the individual *colono* is given a certain tract of ground to cultivate, and provided with a house for himself and his family. He farms his ground and is entitled to a half-share of the net proceeds of his labor, while the other half is delivered to the owner.

Caruso is the landlord for some twenty-four small tenants, all of whom appeared to be prosperous and contented. Their houses are well kept and their farming seems to be conducted along rational lines. I admired in particular the wonderful fruit that they grow. While I sat with Caruso in his *fattoria*, his *coloni* brought in quantities of the most wonderful fruit. In baskets and barrels they carried these magnificent gifts of God, the most superb garden products that could possibly be imagined. I recollect grapes of every variety, one more juicy and fragrant than the next; plums of exceptional sweetness; apricots, berries, and, above all, figs, figs of every shape and color. In this fruit Caruso does a large business. The figs, for instance, are dried, and I could see girls seated in a row, cutting open the dried fruit and inserting an almond in each. Grain, too, of every sort is delivered at the *fattoria*, all most carefully inventoried.

THE great singer, who sat before me on that brilliant July morning in 1911 in the factory and storehouse of his estate, was in the best of spirits and eager to attend to the work on hand.

There sat the idol of two continents, clothed as simply and unostentatiously as any casual farm laborer, checking up the bills and accounts which had been brought to him. For the better part of an hour I watched him at his work, and could not but admire his business ability. What a fund of knowledge and acumen he had, and what a command of every detail! In one case he would counsel reductions, in another an increase of the prices fixed; to one employee he gave expert advice; another he commended; still another he censured, and his suggestions without exception were for the improvement of his property. Of course, the singer had brought with him from America new plans and ideas which called for practical development. Caruso puts back the greater part of his annual income from "Bellosuardo" (upon which, fortunately, he does not depend for his daily bread) into the estate in the shape of improvements. The income for that year had been lire 39,000, of which some lire 24,000 were reinvested in the property. Caruso's tireless efforts to improve and perfect his estate have given rise to much criticism and mockery on the part of neighboring landed proprietors and farmers. He told me, laughingly, that because of his "mania" for continual improvements there had given him the nickname *il pazzo di Bellosuardo*—"the maniac of Bellosuardo."

The villa itself impresses us without and within as a domain of refined comfort, the mansion seat of an artist with an experienced eye and a sentient soul. The individual apartments are furnished with all of a collector's incredible labor and at fabulous expense. I found a great hall, in each of the stories of the building, especially noteworthy. It stretched along the entire breadth of the mansion, from one end to the other end, and owing to the wonderful ventilation afforded even

during the most caloric summer days by the enormous open windows, made a most cool and agreeable lounging place.

There were, of course, salons, dwelling, dining and billiard rooms, and more than fifteen bedrooms for the family and their guests. Interesting are the two apartments to the left and right of the great entrance portal in the colonnade. To the right of this entrance is an ideal music-room, spacious, cheerful, artistic and sympathetic, containing a beautiful collection of musical instruments of every kind. Here Caruso used to practice—according to his own account—very industriously.

To the left of the entrance a decidedly original panoramic display has been arranged. It is a so-called *pressepe*, in the form of a theater with curtains, decorations and footlights, a space some twelve or fourteen feet square, which sets off with theatrical effect and in romantic surroundings Caruso's famous "Collection of Dolls." To be exact, this is no ordinary collection of dolls, but a scientific one, ethnographically correct and completed with the most painstaking care. The puppets are attired in admirably accurate folk-costumes, covering the various regions of Italy and, with their unique panoramic background, offer an interesting study.

In other rooms are Caruso's valuable collections of costly snuff-boxes, rare glass and precious coins. The numismatical collection contains only gold coins, representing probably the many gold eagles Caruso has earned in this country. King Victor Emmanuel III of Italy is also a numismatist and the owner of a collection in which are included valuable coins of gold, silver, copper and other metals. When the King was told of Caruso's collection, he said with a sigh: "Ah, well, if I were Caruso, I, too, would collect only gold coins!"

IT is an unmixed delight to wander in the extensive park of "Villa Bellosuardo," given over entirely to one's own thoughts and emotions. How shall one properly describe its natural glories! Words do not suffice! The park extends in every direction from the noble height crowned by the villa and contained on all sides by the wall I have already mentioned. What does it encompass? The most wonderful vistas and landscapes that can be imagined. One must be prepared for surprises. "Villa Bellosuardo," as we know, was not always the country seat of a peaceful master-singer; once it had been the nesting place of wild and quarrelsome barons, who lived in constant anticipation of an enemy's attack. It is not too much to say that Caruso's whole estate is undermined, as though a whole tribe of foxes had established itself beneath it. Wherever one digs, the spade soon lays bare the walls of underground passageways. A veritable labyrinth of subterranean passages and sallyports, of which only a small part has until now been discovered and investigated, extends beneath the surface. Caruso and his two sons used to indulge in the pleasure of making new discoveries.

Gloria Caruso Slumbers During Ball Named in Her Honor

The "Gloria" ball given on May 26, at the Hotel Vanderbilt for the Italian Immigrants Association, and named for Gloria Caruso, took place without the

presence of the little daughter of the great tenor, since she was sleeping some eighteen stories above the Della Robbia Room which was the scene of the ball. Her father, however, accompanied by Mrs. Caruso, his brother Giovanni and Bruno Zirato, his secretary, looked in at the ballroom about eight o'clock before anyone arrived and expressed his regret that he would be unable to occupy the handsomely appointed box that had been reserved for him. He sent a check for \$1,000 to the fund and it is said that, including this, the total receipts were \$5,000.

Inadvertently the credit line was omitted from the picture of Gloria Caruso, the famous tenor's daughter, in a story in the issue of May 28 of MUSICAL AMERICA. This photograph was made by Mishkin last fall while her father was delighting operatic audiences in Mexico. Mrs. Caruso brought the baby to Mr. Mishkin's studio to get a photograph as a surprise for her husband upon his return. Mr. Mishkin in commenting upon the making of the picture said that the baby was one of the best natured and most obedient of any children he ever photographed, and, best of all, she took genuine delight in showing the photographer an exact reproduction of her father's ingratiating smile.

The value of superior musical accompaniment to the motion-picture is evidenced by the recent order of the United States Army Motion Picture Service for synchronized scores to accompany all future special productions exhibited in the army camps. These scores are compiled by skillful composers, and are adaptations usually of more or less classic music appropriate in association or in spirit. Some of the best-known pioneers in this field are Joseph Carl Breil, Hugo Riesenfeld, Carl Edouarde and James C. Bradford.

New York Season of Chicago Opera Association Cut to Five Weeks

Notice that the Chicago Opera Association will require the Manhattan Opera House only for the period of Jan. 22 to Feb. 26, 1922, is accepted as meaning that the Chicagoans have decided to cut their proposed ten weeks' season in New York next winter to five weeks. The notice was received at the opera house on Saturday in the form of a communication to Mrs. Oscar Hammerstein from Harold F. McCormick, the chief financial backer of the Opera Association. The last New York season of the Westerners continued for six weeks. When the lease for 1922 was signed, provision was made that the lessees should give notice by June 1 as to whether they would take the house for five or ten weeks. The success of the recent far Western trip is said to have led to a desire on the part of the backers of the Chicago company to favor giving more time to similar tours in the future and less to the New York engagement.

Finance Stadium Series**Secure \$35,000 of \$50,000 Fund for New York Summer Concerts**

The fund of \$50,000 to finance the series of summer concerts at the Lewisohn Stadium has already been underwritten to the extent of \$35,000. To this amount Mrs. Pierpont Morgan and Mrs. Andrew Carnegie have contributed. Assurances that an orchestra of high artistic quality will be engaged are given by Adolph Lewisohn and Mrs. Charles S. Guggenheim, heads of the executive and maintenance committees respectively, and Arthur Judson of Philadelphia, manager.

The plans of the conductors, Henry Hadley and Victor Herbert, will include weekly programs of Russian and Italian music. The question of devoting nights to American composers is being considered. Singers of high reputation and ability have been engaged, but the door will be open to artists who are not so famous.

Chicago Civic Music Association Holds Successful Drive for Funds

CHICAGO, May 25.—The drive for funds, carried on this week by the Civic Music Association, has been exceedingly successful. The aim of the association is to develop music throughout the city, working especially with the children. Child choruses, concerts on the municipal pier and in playgrounds and parks with the best soloists obtainable, and community singing are among the means used. The association has also taken over the Civic Orchestra which was founded for the training of young musicians in orchestral playing and which, under the conductorship of Frederick Stock, Eric DeLamater and Mr. Dasch, all of the Chicago Symphony, has achieved conspicuously good results.

M. M.

Leading Artists Engaged to Appear at Capitol

A new musical movement has been instituted by S. L. Rothafel at the Capitol Theater, New York, of which he is managing director. It is Mr. Rothafel's idea to present the best artists before the public at the Capitol, and as this theater is said to be the largest in the

Keene Festival Leads New Hampshire Events

Nineteenth Annual Celebration Is Feature of Week's Music in State—Nelson P. Coffin Conducts Choral Works—D'Alvarez, Grace Kerns, Alma Beck, Judson House, Harold Land, James Price, Goldina de Wolf Lewis, Charles Gallagher and Others Aid as Soloists

MANCHESTER, N. H., May 28.—The outstanding musical event in New Hampshire for the week was the nineteenth annual festival of the Chorus Club in Keene, which began on May 22.

Monday and Tuesday were devoted to rehearsals, conducted by Nelson P. Coffin. An organ recital was given by Edward F. Holbrook, president of the club, with vocal numbers by C. H. C. Dudley. Piano and violin works were presented by Viva Richardson, Clara Tillinghast and Edith C. Miller.

On Wednesday evening the high school students, with Gwilm Miles as conductor, performed the cantata "Columbus," assisted by the boys' and girls' glee clubs. Harvey Hindemyer was heard in tenor solos.

Marguerite D'Alvarez, contralto, carried her audience by storm at the third concert, May 26, when she assisted the chorus composed of 315 voices conducted by Nelson P. Coffin, who has been leader for many years. The work of Mr. Coffin was of the highest standard. The feature of the evening was the presentation of Coleridge-Taylor's "Departure of Hiawatha." Besides Mme. D'Alvarez, the assisting artists were Goldina de Wolf Lewis, soprano; James Price, tenor, and Harold Land, baritone. Miss Lewis gave a particularly beautiful performance of the soprano part of the work. Mrs. Berdia C. Huntress, a leader in local music, played the accompaniments.

world it is expected that the movement will enable artists to reach not only an entirely new public but an unusually large one. Mr. Rothafel initiated his plan on April 23, when Percy Grainger was the first of the leading artists to appear before a motion-picture audience. The success of the venture led Mr. Rothafel to continue it. Since then he has had Sascha Jacobsen, the American vi-



Principals at the Keene, N. H., Festival: Left to Right—Edward F. Holbrook, President of the Festival; Marguerite D'Alvarez, Contralto; Annie Friedberg, Manager; Harold Land, Baritone; Harvey Hindemyer, Tenor; Nelson P. Coffin, Conductor of the Festival; James Price, Tenor; Joseph Priaux and Goldina de Wolf Lewis, Soprano

The closing concerts of the festival were given Friday afternoon and evening before capacity audiences. In the evening Verdi's "Requiem," in which the soloists were Grace Kerns, soprano, Alma Beck, contralto, Judson House, tenor, and Charles Gallagher, bass.

In the afternoon there was an orchestral concert with Mrs. Frank Thompson and Harvey Hindemyer, tenor, as soloists, led the orchestra. Mrs. Huntress was again the able accompanist, and Nelson P. Coffin conducted. This festival was an undoubted success. F. M. F.

More Artists Sail for Holiday Abroad

Frieda Hempel, Photographed on the Aquitania Just Before Sailing for Europe

Although interest in departing musicians for the past week centered in the sailing of Caruso on May 28, other prominent artists as well left for vacations in Europe. As told in last week's issue of MUSICAL AMERICA, the Aquitania, on May 24, took Frieda Hempel, soprano of the Chicago Opera Association, Lucien Muratore and his wife Lina Cavalieri of the same organization, and Leo Godowsky, son of the pianist.

Lorraine Wyman, the well-known disease, following two recitals in Quebec, sailed from that port aboard the Empress of France on May 24. While abroad, Miss Wyman will present programs of "Lonesome Tunes" and Canadian folk-songs in London and Paris.

The Duca d'Aosta, sailing on May 26, took Emma Trentini, soprano, formerly of the Manhattan Opera Company and now a light opera star. Miss Trentini will go directly to Italy but will return in August to rehearse a light opera now being written for her and in which she will star under the management of Fortune Gallo. Virgilio Lazzari, bass of the Chicago Opera, was aboard the same steamer. Mr. Lazzari, accompanied by his wife, will go to their home in Rome for the summer and return for the opening of the season in Chicago.

Trio Plays Works in Preparation for National American Festival

The National Festival Trio, "Snapped" in New York Recently with Charles Wakefield Cadman. From Left to Right—Lucile Orrell, Cellist; Ruth Kemper, Violinist; Charles Wakefield Cadman; Katherine Eyman, Pianist

DURING his recent visit to New York Charles Wakefield Cadman made the acquaintance of the National Festival Trio, Katherine Eyman, pianist; Ruth Kemper, violinist, and Lucile Orrell, cellist. For him they played his Trio in D Major, asking suggestions as to its interpretation, so that when they play it at the National American Festival in Buffalo the coming October they will feel that they are doing it according to the composer's wishes.

On Tuesday evening, May 24, a musical was given at the home of Miss Eyman in New York before an audience of friends. The trio performed the ensemble works which they are to do at the festival, comprising the two last move-

ments of the Arthur Foote Trio, No. 2, portions of Horatio Parker's Suite, Op. 35, two movements from Mortimer Wilson's Suite "From My Youth" and two movements of the Cadman Trio. They played these works admirably and were heartily applauded.

The three young ladies also delivered solo works in excellent manner, Miss Kemper playing the first movement of the Bruch Concerto in D Minor, while Miss Eyman and Miss Orrell co-operated in the slow movement of the Grieg Sonata for 'cello and piano and Miss Eyman offered Schumann's "Aufschwung" from the "Fantasiestücke." Mr. Wilson, whose suite they played, was among the invited guests and was delighted with the performance given his trio.

Alberto Jonas to Wed
Alberto Jonas, Spanish pianist, took out a license in New York on May 26, to marry Henrietta Gremel, also a concert pianist. No date has been set for the wedding.

John Charles Thomas, baritone, will be starred next season by Charles Dillingham in an operetta based on the story, "The Wolf," by Franz Molnar, author of "The Devil" and "Lilliom." The music is to be composed by Victor Jacobi.

Notables Gathered at American Shrine of Bach



Personalities Who Had a Place in the Sun at Bethlehem's Sixteenth Festival. The Two Silhouetted Figures Will Be Recognized as Dr. J. Fred Wolle, the Almost Unphotographed Conductor of the Bach Choir, and Nicholas Douty, Tenor Soloist. Dr. Wolle Consented to Be Snapped Only When Raymond Walters, of Lehigh University, Assured Him It Was the Proper Thing to Do. Dr. Wolle Has Removed His Straw Hat and Is Wearing His Most Seraphic Expression. Mr. Douty Is Armed with a Book of Detective Stories. In the Group of Three Are Seen George Trowbridge Tittmann, Bass; Mildred Faas, Soprano, and Merle Alcock, Contralto. In the Larger Group, from Left to Right, Are, Front Row—A. N. Cleaver, Treasurer of the Choir; Mrs. R. P. Linderman, to Whose Generosity Was Due the Public Rehearsal Attended by Townspeople; Florence Hinkle, Soprano, and Mabel Beddoe, Contralto. Upper Row—Raymond Walters, Registrar of Lehigh University and Chief of Publicity for the Festival, and T. Edgar Shields, the Festival Organist

[Continued from page 1]

Gargantuan difficulties of this triumphant proclamation of faith, as the Bach Choir surmounts them. The Mass, now the fixed program of the second day of the

Festival, will be sung again next year. For the first day, it is announced that "The Passion According to St. Mathew" has been chosen.

This year, the Mass was preceded by two miscellaneous programs, in which the orchestra, made up of players from Stokowski's Philadelphia band, was perhaps more than customarily conspicuous. Friday afternoon, the Cantata, "The Sages of Sheba," the Suite in D, and "The Ascension Oratorio" were proffered. Friday night the Motet, "Come, Jesu Come," the Suite in C, and the Cantata, "Praise Thou, Jerusalem, the Lord," kept the faith with Bach. The Friday soloists, for both programs, were Mildred Faas, soprano; Merle Alcock, contralto; Nicholas Douty, tenor, and Charles Trowbridge Tittmann, bass. For the Mass on Saturday, Florence Hinkle, soprano, and Mabel Beddoe, contralto, were accompanied by the same tenor and bass, both veterans of the Festival. Miss Beddoe was the only newcomer among the six.

The Festival may be said to have actually begun with a public rehearsal on Thursday evening—the second of its kind at Bethlehem—when practically a capacity audience heard a program of choruses and airs selected from both of the Friday programs, combined with the "Hosanna" from the Mass, and the two orchestral suites, with Mrs. Faas, Mr. Douty and Mr. Tittmann as soloists. The rehearsal, reported to have cost approximately \$1,500, was made possible by the generosity of Mrs. R. P. Linderman of Bethlehem, who assumed the expense. Most of those who attended were people of the city to whom tickets were given by members of the chorus.

Critically, it is sufficient to say that the chorus reached heights in the Mass which it did not achieve in the cantatas, the oratorio or the motet of the first day, and this did not seem to be entirely a matter of the greater loftiness of the music and its severe demands on vocal virtuosity. The seasoning influence of a number of years' works on the Mass presented sufficient reason for such differences in surety, firmness and eloquence as could be detected. Whatever the varying opinions as to "the Bach tradition," there can be no hesitancy now over the Wolle tradition, and it is as superfluous to comment on the characteristic retards, or the alternations of the exact letter with an abundance of senti-

ment in his readings, as on the clenched fists, the two long index fingers doing duty as twin bâtons, the sideways tilts of the hands, and the curious beckonings which never yet were writ down in any manual of conducting technique. At their best, the effects achieved by the chorus Dr. Wolle has trained were simply overpowering.

More specific exception can be taken to his conducting of at least one of the suites. The Overture of that in D was curiously lacking in stateliness and contrast, and the thrice familiar Air was taken so fast as to alter its character. The less frequently heard Suite in C exploited the woodwinds in a gladsome way, and the oboes and bassoons were particularly effective in the middle section of the Gavotte and the trio of the Bourree. The stirring trumpet fanfares in the cantata, "Praise Thou, Jerusalem" (notably in the introduction and again at the conclusion of the bass air, "Gold of Ophir") were admirably achieved.

The soloists, though outshone by the chorus, were worthy of the Festival's traditions; several of them, indeed, being regarded as part of these traditions, by reason of their repeated appearances. One, Mr. Tittmann, the bass, was unable to do himself justice, by reason of a throat affliction, and was in a physician's care. He felt constrained to omit his second air in the Mass, "Et in Spiritum Sanctum." Solo phrases carry better in some parts of the Memorial Church than in others, and perhaps it was due to this that the voices of both Mrs. Faas and Mrs. Alcock sounded more luscious (to the writer) at rehearsal than at the public sessions. The soprano brought to her music a fine appreciation of mood and style, if not quite all the repose and pliancy desirable, and the contralto again disclosed exceptional art in her management of an exceptional voice. Florence Hinkle's singing in the Mass was of tonal beauty and reverential suggestion; that of Miss Beddoe not always firm, and not free of deviations from pitch, but warm and sympathetic, with no inconsiderable measure of fluency and ease. Mr. Douty, who has sung at all the Bethlehem Festivals, set something of a pattern for his fellow soloists in details of style and diction, though the least endowed, vocally, of the six.

An interesting juxtaposition was that of the air in the Ascension Oratorio, "Oh,

Tarry Yet, My Dearest Savior," and the "Agnus Dei" of the Mass. Written originally for the Oratorio, the melody was transferred, after revision, to the larger work for its closing solo number.

No Bach Festival at Bethlehem would be complete without the Moravian Trombonists, and these, from the high tower of the Memorial Church, preluded the sessions with the chorales that have floated out over the city for something more than a century and a half of its being. Sunny weather, with only a touch of sultriness, and a brief shower that came at a time when it did no mischief, favored the Festival.

Denver's Music Week

[Continued from page 2]

and Dr. F. L. Finch, with Henry W. Klotz, tenor, as soloist.

The Denver Drum Corps, led by H. Frank Thomas, appeared in a concert at the Auditorium Wednesday noon, with Mrs. May C. Lawson, soprano, as soloist. In the evening under the direction of A. D. Angevinne, a concert of choral numbers was given by the leading choral societies of Denver and nearby cities.

5,000 at Rehearsal

The Wednesday evening dress rehearsal of the opera "Martha," which was open to the public, was attended by over 5,000.

Thursday noon, a band from Fort Logan gave a concert at the Auditorium, led by James C. Eldridge, with Lillian Gray, contralto, as soloist. The Greeley Philharmonic Orchestra, under the direction of John C. Kendel, appeared in a concert at the Auditorium, after which the Denver String Quartet performed.

The first performance of "Martha" took place in the evening with Ruth Hammond Thies as Martha, Florence Lamont-Abramowitz as Nancy, James E. Youngs as Sir Tristan, Robert Edwards as Lionel, L. R. Hinman as Plunket and B. H. Gilbert as the Sheriff, with the Municipal Chorus. The opera was again presented Friday night with Alice Forsyth-Mosher as Martha, Dorothy Hays Madden as Nancy, Harry Goodheart as Sir Tristan, Horace Wells as Lionel, Everett E. Foster as Plunket and Quig Robinson as the Sheriff. Praise is due to the musical director, John C. Wilcox, for the opera's success. Both performances aroused the audiences to a high degree of enthusiasm. Mr. Wilcox was assisted by A. C. Burgess, of Chicago, as stage director, and Park French, scenic director.

Reproduced by Wireless

A wireless set, operated under the direction of a local newspaper, *The News-Times*, was conveyed about the streets during the week reproducing the music performed in the Auditorium and elsewhere.

The Denver Musicians' Protective Association contributed a notable concert Friday noon when a concert band of 100 members appeared under Henry Sachs and Rafaelo Cavallo.

Freeman H. Talbot, local representative of the Community Service Bureau, who organized and directed the Music Week, was aided by Mrs. Blanche Dingley-Matthews, chairman, and the Mayor, Dewey C. Bailey, together with the various commercial associations. E. J. S.

Clement Haile Heard in Recital in Shamokin, Pa.

SHAMOKIN, PA., May 30.—Clement Haile, pianist, recently appeared in recital in the High School auditorium, offering a program which included two Preludes by himself. Mr. Haile scored especially in a group composed of Schumann's "Papillons" and two Chopin Etudes. He was much applauded throughout the program and had to give numerous extras.

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Jun



Dear MUSICAL AMERICA:

Every now and then, one of our leading critics writes something which is so timely, so forceful, as not only to justify the right to exist, as the French say, of critics, but to prove the right of the particular critic to the confidence of those who read what he writes. This time, it is our friend the dean, as Mr. H. E. Krehbiel likes to be called.

In a recent issue of the *Tribune*, he calls attention to the behavior of audiences which has betrayed the popular decay in the appreciation and taste for good music, and gives as an instance what happened at the last concert of the National Symphony, when men and women crowded upon the stage and embraced and kissed Mengelberg, that is, the women did.

While Mr. Krehbiel gives credit to the Dutch conductor for much admirable and genuinely artistic work, he asks the timely question what was it that evoked such an extraordinary and humiliating demonstration?

Nothing more, nothing less than a perverted reading of Wagner's "Tannhäuser" Overture, for the purpose of appealing to a taste which finds its highest gratification in the music of what are called "jazz" bands. The dean declares that the appeal was deliberately made for an artistically illicit purpose, because the musical effect sought after, though unjustifiable, is a familiar one and was heightened on this occasion by a device as vulgar as it was obvious and as disgraceful to the conductor who employed it as it was damnatory of the crowd who responded to it.

Then the dean proceeds to explain that the principal theme of the overture to "Tannhäuser" is the canticle, pious in sentiment if not religious in musical expression, which the pilgrims sing in the first act as they journey toward Rome. In the beginning we hear it sung by the soft-voiced wind instruments. At the close, after the sensual strains from the cave of Venus and the proclaimant song of the minstrel-knight in praise of the goddess, it returns, to grow, under the fluttering figuration of the violins which always accompanies it, into a sweeping, sonorous paean of triumph.

At the last it is hurled out by trumpets and trombones, culminating in a crashing *fortissimo*. Just before the closing chord, Wagner gives his valve horns, flutes, oboes and bassoons a bit of imitation, but only two measures. Long ago, Dr. von Bülow recognized in this bit of movement in the middle harmony voices a chance to make an effect by lifting it into prominence. Mr. Nikisch followed suit; so did Mr. Seidl. The trick became common. Though purely *ad captandum* it nevertheless stirred the feelings of the audiences because it seemed to lift the climax to a higher power.

Comes Mr. Mengelberg, who sees an opportunity to increase the sensation, already purely neurotic, by calling in an additional stimulant. At the psychological moment, he has the horn players rise to their feet, turn up the

bells of their instruments and blow such blasts.

"—as erst threw down
Old Jericho's substantial town."

And the musical groundlings, red with cutaneous eruption of excitement, go into convulsion fits of delight! Over what? A noisy outburst of sound which merges the melody as well as the characteristic figuration for the violins, and which is subversive of the composer's purposes.

This sensational trick is in defiance of the common sense rule that the melody, which is in music what thought or idea is in literature, ought to be made audible; in defiance of good taste and in defiance of Wagner's express commands.

For once I am heartily in agreement with the dean, but he should have gone a step further and shown that from the time when orchestras went without a conductor to the present day, there has been an evolution to what might be called the prima donna conductor, who has been so belauded that his salary has assumed phenomenal proportions though even these proportions are not more than fifty per cent of the proportions of his head, which has become so swelled that he resents criticism, though like Ysaye, he perhaps doesn't read any of it, which is his loss, and particularly does he expect from his audiences an outburst of enthusiastic approval of those musical extravagances which he is impelled to indulge in in order to maintain the prestige of his prima donnaship.

There is also another point which the dean could have taken up and scored drastically and that is that because of this tendency to extravagance, to the abnormal and indeed inartistic, the poor orchestra players, who have some knowledge of the score and some desire to keep within its limits out of respect for the composer, never know where they are at. One week they are under one conductor and another under another, whose "readings" differ.

Perhaps the time may come when in order to give emphasis to a certain musical effect, the conductor will leap two feet in the air, if his avaridupois permits, or he may, like a certain eminent conductor in the Northwest, instruct his cymbal player to do the jumping act so that he may come down with a crash, carry all before him, and bring about the expected demonstration of enthusiasm and kissing.

* * *

The report that Richard Strauss is to come to us again has naturally caused some of the writers for the press to refer to his previous visit some sixteen, seventeen years ago.

While we will concede Mr. Strauss, that he is a musician and composer of exceptional reputation and standing, he looms larger still through his ability to make money. And thus he surpasses even the traditional canny Scot.

When he was here before, Strauss, you know, played in a department store, which rather hurt his reputation at the time, though why it should have done so I cannot understand, for the music that is given in some of the department stores, notably in the Wanamaker establishments, is often of a high order.

Ten or twelve years ago, Strauss was reported to have a yearly income of over \$60,000 and large royalties from his operas, which among them "Salomé" and "Rosenkavalier" yielded large sums.

As you know, he is not related to Johann Strauss, the waltz king. He is a very tall man, somewhat heavy in build and according to Paul Levinson of the New York *Evening Post*, he has close cropped hair and a small moustache.

No doubt when he comes here, he will be lionized and will take back a great deal of money, which, translated into German marks, will put him beyond dreams of avarice. His career should suggest to all other composers that the first thing for them to do is not to study harmony but spend two or three years in acquiring a thorough business education.

* * *

You may recall that some time ago, quoting an English paper, I referred to the statement attributed to Moiseiwitsch, the pianist, that he considered American audiences less musical than English.

This has aroused Moiseiwitsch and so he has cabled over that the statement is absolutely false, he never made any such assertion and desires to have the contradiction made emphatic.

I am glad to do so. At the same time, it is scarcely conceivable that an English paper of reputation and standing would deliberately put into the mouth of a prominent artist a statement which

has no foundation whatever. Very often such mistakes are made for the reason, that the context of something which is said is not given and which probably explains what was meant by the unfortunate being who has been interviewed.

* * *

There is another gentleman who will have to do some explaining before long and that is our good friend, the distinguished conductor, Gino Marinuzzi, who has been interviewed in Rome.

You may remember that Marinuzzi was for some time with the Chicago Opera Company, but on the accession of Mary Garden, sent in his resignation.

Marinuzzi tells us that after the death of Campanini and the end of the employment of Polacco, who was at that time with the Chicago Company he would not have accepted the direction of the Chicago Opera were it not to maintain Italian influence in that important enterprise.

Now here we have a very significant admission on the part of a leading musician that he does not accept a position of responsibility with an opera company with the idea that he will maintain a fair balance between the compositions of the Germans, the French, the Italians, Scandinavians, Russians, with a small appendix of Americans, but that he is there "to maintain Italian influence."

This is the charge that has been made again and again with regard to Gatti and others but which, so far as Gatti is concerned, cannot be fairly justified.

It is, however, when Marinuzzi goes to speak of the present impresaria, let me call her, Mary Garden, that he is liable to get himself into trouble, for he tells us that she is certainly not fitted to secure the proper working of that great theatrical institution.

There I cannot follow him. If there is a person who should have ability, experience, not only in operatic but in business matters, in order to manage opera, it is "Our Mary," though I do not think she will want the job long because she can only successfully occupy her position by the sacrifice of her artistic aspirations, which lead her to gratify the public by appearing at least a number of times during the season.

* * *

Writing about the necessary mixture of business with music to insure the proper returns for one's ability, if you are a musician of any quality whatever, reminds me that Jan Kubelik, the distinguished violinist, has declared that he has two souls, a big one for music and a little soul for business.

This declaration was the result of a suit for ten thousand dollars' worth of damages, which suit had been brought by a Texas concert manager because Jan had failed to fill certain engagements.

When, before he departed for Europe, Jan had to submit to cross-examination and he was asked whether as a musician of prominence his personal duties were not taken up with his music, he replied that he also had the duties of a family father. It was when he was asked whether his sole business was that of a musician that he stated that he had the two souls.

It was during this examination that Kubelik said he had a business manager and a lawyer to aid him in attending to his business affairs. This will also be news to a good many people, namely, that the affairs of a traveling virtuoso, which we used to consider required a manager, a valet, and above all a press agent and advance agent, now require a lawyer as well. Evidently, Kubelik has found out the truth of the old adage that the man who has himself for a lawyer has a fool for a client.

* * *

Caruso, the wonderful baby girl Gloria, in whose honor a large number of enthusiastic Italians and their friends assembled at a ball to aid a fund for the sick, his brother Giovanni, and certain members of the Benjamin family, servants and others have all left by an Italian steamer for their beloved Italy, to all of which the press has given columns and pictures describing the enthusiastic scene at the pier and the general happiness among music lovers, particularly among opera-goers, that the great tenor has survived the doctors.

There were, I believe, six or seven of them. It is understood that before his departure Caruso, who is very strict and honorable in regard to business matters, requested that the various medicos present their bills for their services. I place no credence in the story that these bills were so heavy that it took two elevator boys and three porters to carry them to Caruso's suite.

However, he may console himself that

As Seen by Viafora



Joseph Schwarz, Giant Russian Baritone, Who Will be Among the Foremost Stars on Mary Garden's Roster Next Season. He Sang with the Chicagoans in San Francisco This Year, and New York Audiences Already Know Him as a Recitalist of Exceptional Gifts. He Came from Europe Last Season with a Reputation the Equal of His Stature, and at Once Proved His Title

he survived and also that he has a new incentive now to recover as quickly as possible so that he may restore the ravages that have been made on his bank account. At any rate, whatever happens, he can always console himself with the reflection that Andrew Carnegie said once that he would consider it a crime to die rich.

There is a story going the rounds to the effect that after Mme. Caruso's jewels had been stolen, which was before the great tenor was afflicted, she insisted that he should go on a tour to earn the value between what the insurance companies paid and what the jewels cost. A wag suggested that Enrico was thus compelled to play the leading rôle in another opera known as "The Jewels of the Madonna."

A pretty story, but I am afraid it has not even a bowing acquaintance with the truth.

* * *

The death of Gustave Amberg, at the advanced age of seventy-seven years recalls the adventurous and picturesque career of a man who was, at one time, very prominent in the musical and dramatic affairs of New York.

Amberg, a Bohemian, born of wealthy parents, had received a fine musical education when young, but went to London to teach the piano, and was not more than twenty when he came to this country and settled in Detroit. Soon after that he started out as a manager of several singers. After that he became the manager of a German theater in Detroit and later of one in Cincinnati. Then he came to New York and became the manager of the German Theater and later of the Thalia Theater, where he produced Johann Strauss' "The Bat."

Over twenty years ago he built the Amberg Theater, now the Irving Place Theater. It was in his position as manager that he brought over here many stars, including Leo Dietrichsen, the clever comedian who is still with us; Possart, Sonnenthal, Barnay Kainz, Mathilde Cottrell, Gallemeyer, Geistinger, and others. He also brought us the great Viennese actor, Sonnenthal, who scarcely made the sensation that was expected.

I recall Sonnenthal. He was a tall, handsome man, but he was disgusted with New York hotels. When I asked him once, "Why?" he said that when he came home from the theater and wanted to go to bed, he did not find his pipe and his coffee at his bedside as he was accustomed to find in Vienna. Hence, the New York hotels were N. G.

Perhaps the greatest talent that Amberg brought to us was Geistinger. Her

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

versatility was something marvelous. She was equally at home as *Lady Macbeth*, or in a light musical comedy, or as *Mme. Pompadour*, or as *Juliet*. She showed the truth of the old dictum that to successfully portray *Juliet* a woman must have reached at least sixty years of age, that is, unless she is an Italian girl, when she can do it before she's sixteen.

Of later years Amberg had gone into retirement and represented the Schuberts, the well-known managers, for whom he made many trips abroad.

Years ago he married Marie Engel, a very beautiful girl, who had made a successful débüt in opera. She was the daughter of a St. Louis brewer, a very wealthy man, who had no use for her after she had married what he called a d—d musician. Later there was a divorce.

I recall Marie Engel when she was just about to make her débüt under the auspices of Mme. Murio-Celli, then the leading Italian vocal teacher in New York, occupying the position which Mme. Gina Viafara does to-day. Murio-Celli was a big, broad, wholesome woman, very conscientious, just as conscientious as she was capable. She took an intense interest in her pupils and indeed mothered a good many, some of whom made very creditable careers.

She had a husband, who had a beard and who used to appear at all musical entertainments, of course at the opera, and who was so diplomatic, so reticent, that we Bohemians often wondered how he had ever summoned enough courage to propose to madame. Perhaps madame proposed to him. You never can tell.

Amberg was the predecessor of Conried, who graduated from managing the German theater to the management of the Metropolitan Opera House.

During Amberg's time a very remarkable change occurred among the German population in New York. The attendance at the German theater fell off, due to the fact that the younger element preferred to go to the American theaters, where, while the acting was perhaps not on so high a level of excellence, especially in the character parts, the presentations were more elaborate. Then again, the younger element was working away from German customs and the German language. That is why some of the German papers lost so much of their influence and circulation.

As the old element died out, the younger element became American. Their sweethearts, mostly American girls, took them to the American theaters. That is why Amberg, Conried and others had hard sleddin' toward the last.

Incidentally, it might be well to state that it was precisely this working away on the part of the younger element which fooled Kaiser Bill, who believed that the Germans in the United States would rise *en masse* either to prevent war being made on the fatherland, or if it were made, would take his side. They did rise *en masse*, but it was to enlist under the American flag. If you doubt that, all you have to do is to read the lists of the killed and wounded in the war and note the number of German names.

This reminds me that some time ago a very much disgusted gentleman, referring to the trouble the public-spirited people who sustain our symphony organizations were having with the unions, said to me, "If I had my way I would admit no more Germans or Czechoslovaks or Austrians. Indeed, I would regard those that were here as enemy aliens and would have deported them long ago."

"You would?" said I. "Have you got any idea what those very people did during the war? Did you know that the Czechoslovaks contributed something like 125,000 men to our armies, the Hungarians some 70,000, the Italians nearly a third of a million, Jews a quarter of a million, Jugoslovaks, 20,000, the Poles, 170,000. Have you any idea of the hundreds of thousands of Germans and German-Americans, so-called, who went into our armies? Have you any idea of what these nationalities subscribed to the Liberty Loans—the Italians \$150,000,000, Jugoslovaks \$3,000,000, and so on? Have you any idea what their women did by volunteering as nurses?"

No, he didn't know anything about that and questioned my authority. I said I believed I was quoting from a very reliable authority, figures taken from the data furnished from Washington, which

were recently printed in the *New Republic*.

It seems to have been forgotten that hundreds of thousands of Germans, Poles and others came to this country years ago to escape the militarism of the Central powers in Europe; it also seems to have been forgotten how much these men, the dead as well as the living, contributed to the building up of the United States.

* * *

A dear, sweet young lady—I know she must be dear and sweet by her handwriting—sends me a communication from the Bronx in which she says that she takes the liberty to ask me how she can gain "mental poise and tranquillity." She

tells me that she is a violin student and believes that she is hindered in her career because she lacks these qualities. How can she get them?

She can't get them in the drug store, that's certain.

Let her attend the services of the Christian Science Church and also read every day the editorials of Dr. Crane on the back page of the *New York Evening Globe*, says your

Mephisto

Hempel and Lamont Send a Concert to Alaska by 'Phone



Photo by International

TIME was when we considered the caging of the voice in a phonograph record the final word. A later invention, the wireless telephone, has given wings to the voice, however, and now, unhampered by auditorium walls, song can traverse almost illimitable space. Artists will now be able to "telephone their recitals," as Frieda Hempel, soprano, and Forrest Lamont, tenor, recently did when they sang into the wireless telephones in the basement of a San Francisco theater. None of the ordinary applause greeted their efforts, but their singing was enjoyed by persons in Alaska, Hawaii, Mexico, Salt Lake City and beyond. In the above photograph may be seen the artists after 'phoning their concert. In the photograph, reading from left to right, are Frieda Hempel, Alexander Smallens, accompanist, and Forrest Lamont.

Hutcheson Versed in Lore of Fields as Well as in Keyboard's Secrets

(Portrait on Front Page)

ERNEST HUTCHESON looks back on a season which has firmly established him as one of the leading contemporary pianists. The many demands for reappearances next season show the widespread interest that his playing and his unique programs have aroused. Among the works offered at Mr. Hutcheson's half-dozen New York appearances, his performance of the Beethoven Sonata, Op. 111, which aroused New York and Boston critics to expressions of approbation, stands out as a landmark, though he probably gained his greatest popular triumph in an all-Chopin program which he gave on Feb. 12.

In addition to a short tour of Canada in the early fall and several New York concerts, recitals for next winter have been booked by Loudon Charlton for Mr. Hutcheson in most of the leading music centers, among them Baltimore, Buffalo, Cleveland, Columbus, Memphis, Pittsburgh, Washington and Winnipeg. Both in Baltimore and in Winnipeg he will play at least twice during the season. He will also appear as soloist with the New York Symphony, Philadelphia Orchestra and the Detroit Symphony.

It is not generally known that one of Mr. Hutcheson's unique characteristics is his ability to commit to memory an entire program in a short space of time. Some years ago when he was living in Baltimore, the artist who was to give the first of the weekly recitals at the Peabody Conservatory was taken ill a week before the concert. Mr. Hutcheson's recital was not scheduled until several months later, but in one week, be-

sides his regular work as a teacher at the conservatory, he memorized his entire program and played it in place of the other pianist. Another time, two hours before a recital, the artist scheduled was called away to the death-bed of his father. Mr. Hutcheson stepped into the gap and played the program just as the other pianist had arranged it, and without any preparation whatever.

At the age of thirteen, when he went to Leipzig to study and was taken to Carl Reinecke, he asked Reinecke what to play. The master said: "One of the Bach Preludes and Fugues."

"Which one?" asked the boy, "I know them all."

Reinecke, thinking to call his bluff, said: "Then begin at the beginning and play till I tell you to stop."

The young pianist did so and not until he had played the entire first volume of "The Well-Tempered Clavichord" did the master stop him by saying: "That'll do. I'll trust you for the second volume."

He has since, more than once, at concerts, played both volumes without notes.

This, however, is not the extent of his feats of memory. He can name offhand any date in history, and "place" any passage from literature. Moreover, he is also an authority on mushrooms and their habits, good and bad, and again at his summer place at Sandwich, Mass., he dabbles in tree-surgery, binding up the wounded willow and making the drooping maple whole. All this may seem a far cry from the keyboard, but as Mr. Hutcheson says, anything that one knows, no matter what it is, can be made to improve the artistic side of one's nature.

MILWAUKEE ANNIVERSARY CELEBRATED WITH MUSIC

New York Philharmonic Takes Part in Program of Civic Anniversary—Form Polish Opera Club

MILWAUKEE, WIS., May 30.—The New York Philharmonic, under the conductorship of Josef Stransky and Henry Hadley, gave a most successful concert here as a part of the seventy-fifth anniversary celebration of the incorporation of Milwaukee as a city. Despite an intensely hot Sunday night, the orchestra was heard by between 5000 and 6000 persons.

Mr. Stransky's performance of Tchaikovsky's Fourth Symphony was notable for its subdued and delicate effects. The reading was colorful and full of contrasts. Mr. Hadley conducted his "Culprit Fay" in authoritative fashion. Numbers by Wagner closed the program.

At the concert in Wausau, a Milwaukee pianist, Mrs. Georgia Hall Quick, appeared with the orchestra, presenting Rubinstein's Concerto in D Minor. Mrs. Quick elicited praise for her finished technique and her individual interpretation, backed by good musical judgment.

Polish residents of Milwaukee, of whom there are more than 80,000, are bestirring themselves in a musical way, an opera club having been formed in connection with the choir of St. Vincent's Polish Catholic Church. The organization is known as the Polish Opera Club and it enlists some of the best Polish musical talent in the city. J. C. Landowski is the conductor. The next opera to be given will be Flotow's "Martha." The chorus will comprise seventy singers and the solo parts will be taken by Walter Schwabe, Rose Saskowski, Theresa Stachowiak, Carl Pawinski and Eugene Stachowiak.

C. O. S.

PROPOSES RADIO CONCERTS

Noted Sculptor Outlines Plan in Buffalo —Local Musical Events

BUFFALO, N. Y., May 29.—A scheme for the building of a huge concert amphitheater capable of accommodating 60,000 persons was outlined by George Gray Barnard, the New York sculptor, in an address at the recent dinner of the Buffalo Community Chorus. Mr. Barnard declared that each country having built these mammoth amphitheaters, wireless equipment should be then installed so that music could be heard at any time from some portion of the globe.

Other visiting guests at the dinner included representatives of community choruses from Wilmington, Del.; Plainfield, N. J.; Danbury, Conn.; Toronto, Can.; Rochester, Warsaw and Perry, N. Y.

Marie Stapleton Murray of New York was heard in songs at the community concerts given the morning and afternoon following the dinner.

The Rubinstein Club gave its last concert of the season, under the direction of John Lund, the morning of May 26. A work composed by the director and dedicated to the club, entitled "A Morning Concert in the Woods," brought the chorus its warmest applause. The soloists, Otto Wirges, violinist, and Charles McCreary, bass, were cordially received. Mr. McCreary's work in the incidental solo of the Lund composition was excellent.

The Hilger Sisters Bohemian Trio, Maria, violin; Elsa, 'cello, and Grete, piano, were presented in concert by Canisius College recently.

F. H. H.

Samoiloff to Spend Summer in South America with Raisa and Rimini

Rosa Raisa and Giacomo Rimini have invited Lazar S. Samoiloff, well-known New York vocal teacher, to go with them to Rio de Janeiro and Buenos Aires for the summer months. Mr. Samoiloff is sailing the middle of June for Rio de Janeiro, where he will join Mme. Raisa and Mr. Rimini, who are leaving Italy about the middle of June. Mr. Samoiloff will return to New York in September to reopen his studios at Carnegie Hall for the season. During Mr. Samoiloff's absence from New York his assistant-teachers, Rhoda Mintz and Lazar S. Weiner, will hold summer sessions at his studios.

De Jong at Work on New Programs

Word comes from Belgium that Marinus De Jong, Belgian pianist, is busy with the programs for his next season's recitals. One of his numbers will be the Concerto of Peter Benoit, a novelty in America.

Notable Events Crowd Program of Federation Festival at Tri-Cities

MANY musical celebrities and educators will participate in the programs of the twelfth biennial convention and festival of the National Federation of Musical Clubs, at the Tri-Cities—Rock Island and Moline, Ill., and Davenport, Ia.—June 6 to 14. The general headquarters of the convention will be Augustana College, Rock Island.

Exceptional programs have been arranged and a feature will be the first performances of "The Apocalypse," the \$5,000 prize oratorio by Paolo Gallico. These will be given on the evenings of June 7 and 8. The soloists will be Cyrena van Gordon and Estelle Liebling, sopranos; Katharine Meisle, contralto; Frederick Gunster, tenor; Edwin Swain, baritone, and Augustus Ottone, basso. The Tri-City Chorus, Cyril Graham, leader, and the Tri-City Symphony, Ludwig Becker, conductor, will assist. The presentation of the \$5,000 prize by Mrs. Frank A. Sieberling, president of the Federation, will follow the first performance of the work.

Another feature of the convention will be the competitions in the Young Artists' Contest conducted by the Federation, in which the winners of the district tests will be matched in final trials for the four national prizes offered in the departments of piano, violin, and male and female voices. The competitions will be held on June 8, for violin; June 9, for voice, and June 10, for piano. The winners will be heard at a concert on June 11.

The convention will open with a program at the Capitol Theater, and there will be addresses by Rudolph Ganz, Eugene Noble, Ernest Schelling, Rubin Goldmark and Paolo Gallico, as well as by officers of the Federation and public officials. The musical program will be contributed by Dr. J. Fred Wolle, noted organist and conductor of the Bach Choir; Edward Johnson, tenor; Arvid Samuelson, pianist, and the Harmonic Quartet. A reception by the local biennial board will follow.

Events of Tuesday, June 7, include a morning session in the College gymnasium, at which the reports of the national officers of the Federation will be presented, a harp recital by Betty Gil-

more of Birmingham, another concert at which works of William Middelschulte, Irene Berge, Bessie M. Whately and Lloyd Loar, winners, respectively, of the prizes for organ, violin, vocal and 'cello compositions, will be played.

A business session will be held on the morning of June 8, at which a revision of the by-laws of the Federation will be effected. Mrs. Worcester R. Warner will preside. At the afternoon session there will be a "Symposium on Publicity." A lecture on "Speech Improvement," in its relation to the interpretation of songs, will be given later by Dagmar Perkins, member of the faculties of Harvard and the Université Normale, Paris. Miss Perkins will sing numbers by way of illustration. At 7 o'clock a banquet will be given by the Tri-City Press Club, and the guests will include many persons of note in the musical world. Nelda Hewitt Stevens will sing Indian and plantation melodies.

Reports of district presidents of the Federation and a song recital by Orpha Kendall Holstman will be features of the morning session on Thursday, June 9. The afternoon will bring a composite session of which the MacDowell League will have charge, and a talk on interpretative dancing by Mrs. Frederick Talmadge Towne of Stamford, Conn., illustrated by Laura Quinlan. A recital of lieder in English by Nelson Illingworth will be given in the late afternoon, and in the evening there will be a concert by the Tri-City Symphony, assisted by Devora Nadworney, contralto, and Leo Sowerby, composer-pianist.

The department of education will assume direction of the sessions of June 10, and there will be addresses on school organization by Mrs. Edgar Stillmann-Kelley and Dr. Hollis Dann. Recitals by Elizabeth Gest, soprano, in the afternoon, and by Charles Marshall, tenor of the Chicago Opera Association, in the evening will be the musical features.

The morning program of Saturday, June 11, will be given by the extension department, Mrs. Frederic Abbott presiding. A lecture-recital, "Three Centuries of American Music," will be presented by Harold Vincent Milligan, assisted by Olive Nevin, soprano, in the afternoon, followed by a lawn festival with a pageant, "The Development of the Dance," in which there will be 500

participants, with William Reuter conducting. In the evening a concert will be given in the College gymnasium by winners of the National Young Artists' Contest, Mrs. Louis Yager presiding.

Sunday will open with guest performances by visiting artists in the churches of the tri-cities. A vespers service will be given under the direction of Geoffrey O'Hara, national chairman of Church Music, in the College gymnasium by combined vested choirs of the cities. On Monday, which will be notable as Club Presidents' Day, there will be discussions on a score of topics, conducted by the first vice-president, Emma Roderrick Hinkle. The afternoon will be given to a joint recital by Bobby Besler, soprano, and Theodora Sturkow-Ryder, pianist. The evening will be marked by a long and notable program by musicians of Illinois and Iowa.

Tuesday, June 14, the last official day of the convention, will be taken up with elections and the question of a meeting place for 1923. In the afternoon there will be an excursion on the Mississippi, for which a special steamer has been provided by the local board. The following day will be devoted to meetings of the new national committees.

Clarence Eidam
Favors the Water
When School Closes



Clarence Eidam, Director of Cosmopolitan School of Music, Chicago

Gilbert Wilson Leaves Opera to Head Department



Gilbert Wilson, Director Vocal Department, American College of Physical Education, Chicago

OFFER \$50 FOR ORGAN WORK

DePauw University, Greencastle, Announces Prize Contest

GREENCASTLE, IND., May 28.—A prize of \$50 for an organ composition is offered by DePauw University School of Music to American born composers.

According to the conditions announced by Robert G. McCutchan, Dean of the University, the compositions submitted should be short; that is, of three to five printed pages. The aim of the contest is to stimulate interest in short organ compositions of real merit. All manuscripts must be signed with a nom de plume, and a sealed envelope containing the name, address and a short biographical sketch of the composer must be inclosed with the manuscript. Only unpublished compositions may be submitted, and should be sent to Van Denman Thompson, Professor of Organ, DePauw University, Greencastle, Ind., not later than Jan. 1, 1922. The award will be made as soon after that date as possible. The prize composition will remain the property of the composer. Postage for return of manuscript must be sent in each case.

CHICAGO, May 27.—Song writers of this city are contending for an increase in royalties and other remuneration for their products. They have been receiving a royalty of two cents a copy on all numbers sold, and fifty per cent on all player rolls and records. They want a three-cent royalty rate and a renewal of the drawing accounts which the publishers have discontinued. Publishers thus far have not concurred.

Idelle Patterson, soprano, has been engaged to appear in concert at South Manchester, Conn., on June 8.

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MUSICAL AMERICA'S WEEKLY

Erlanger "Aphrodite" Is Given Revival at Paris Opéra-Comique

PARIS, May 15.—Camille Erlanger's "Aphrodite," which was revived at the Opéra-Comique before the recent revival of Dukas' "Ariane et Barbe-Bleue" at the Opéra, is a score familiar to New Yorkers. Its Paris revival has marked a success for the work, though one qualified by some interesting criticisms expressed by Ch. Tenroc. "This work, with its Opéra-Comique libretto, in spite of the voluptuousness of its costumes, bears a touching moral message. Do not be surprised. We do not claim that *Venus* teaches the catechism in Erlanger's opera; that *Chrysis* deserves the Montyon prize, notwithstanding her repentance; that the young females who take part in the orgie are models of virtue. In these respects the pages of Pierre Louys have been respected; there is an honest balance struck between the aphrodisian verity of art and honest commercial attractiveness. The touching moral of 'Aphrodite' lies in its libretto, and though seemingly contradicted by the heaped-up detail of profusely lavished gold, tights and spangles, collars of pearls and what not, it still points out that a man has a perfect right to commit follies for the sake of the lady he loves, since it is precisely at the moment he does so that he no longer loves her.

"The music seemed to be very flat. Erlanger was one of the representatives of neo-Wagnerism who has failed more than once because of this initial error. He has not been successful with what he himself has called 'French Wagnerism.' In 'Aphrodite' his neo-Wagnerism vacillates between the indigestive apparatus of a pasty and strident orchestration on the one hand, and a mania for fifths and the desires of a pen which is acquainted with modern models on the other. . . . his ensemble is enveloped in a lyric monotony, often aggressive, his emotions are superficial or mechanical or brutal. The Prison Scene, in which the composer has rejected all unseasonable noise, is impressive, proud and somber; it is permeated with the incontestable grace of the two little flute-playing girls, and as regards its musical palette, shows the skill and experience of a real musician, though one misled by his theories.

"Mlle. Chenel remains the ideal *Chrysis*, M. Fontaine, the tenor, a fine *Demetrios*, who has not left his flute on the banks of the Riviera, Mlle. Sibille played and sang the rôle of the courtesan *Bacchis* brilliantly, and Mlle. Sonia Pavloff and M. Dupré deserve praise as well. M. Catherine, leading the orchestra, benefited by reason of a favor only too rarely shown able and devoted conductors by their audiences."

Prokofieff Ballet Novelty at Gaité Lyrique

The Russian Ballet has returned for a short season at the Gaité-Lyrique, coming from Spain, whence it brings with it a ballet suite of national dances, the "Quadro flamenco" (Louis Lalo declares it might be called the "Andalusian Kermesse," seeing that the dance is supposed to have had its origin in the joy of the Spanish soldiers returning from their campaigns in Flanders), in which the Spanish Gipsy dancer, Maria Dalbaïcin, with a dozen of the best dancers of Seville, including the famous Mate, appears. A novelty is Serge Prokofieff's ballet "Schout" (The Buffoon), whose subject has been taken from a popular Russian folk-tale. The ballet is in six tableaux, and the mise-en-scène prepared by Larionov. The decorations and costumes for the Spanish ballet are by Picasso.

Marigny Stages Schubert "Drei Mädel Haus"

Not, of course, under its German title, but as the "Chanson d'amour" is the operetta by Henri Berté, "a Czech musician of great talent," built up on Schubert's life as to story, and Schubert musically, been presented at the Théâtre Marigny. After 800 performances in Vienna, and striking successes

in America, Italy, and the Scandinavian countries, it is counted upon to make a success. M. Henri Fabert, of the Opéra, has the part of Schubert.

A Molière-Lully Comedy-Ballet of 1664

At the Théâtre Albert Ier, "La Princesse d'Elide," a five-act comedy-ballet by Molière, for which Lully wrote the music, originally presented in May, 1664, at Versailles (Louis XIV pretended that it was an homage to his queen and his mother, but in reality it was to please the charming Mlle. de la Vallière), has been winning golden opinions in its revival by the Society "la Petite Scène." Diction, dances and light effects are regulated and carried out in an impeccable manner. The decorations are exact reproductions of those of 1664, and the very luxurious costumes are in the purest style. "A minuscule orchestra, ably directed by M. Félix Rangel, renders enjoyable those airs and dances which in themselves would certainly never have immortalized the ex-scullion of Mlle. de Montpensier," so Antoine Banès tells us.

Will French Music Perish?

A letter addressed by the Union Syndicale des compositeurs de musique, which includes among its members Vincent d'Indy, Gabriel Fauré, Gustave Charpentier, Rabaud, Messager, Ravel, Florent Schmitt, Roussel, Groves, Pierné, de Bréville, Chevillard, Gaubert, Georges, Reynaldo Hahn, Koehlein and others, to the French Minister of Fine Arts, deals with the grave danger threatening French music. It dwells on the economic situation which makes life more and more difficult for the French composer, and the practical impossibility of his being able to hear his works performed in concert or on the operatic stage. The concluding paragraph of the letter declares: "Performance is a first condition of existence for a musical work. If the present situation, even without becoming aggravated, is prolonged, French music must perish for want of performance, at least so far as its most perfect and elevated manifestations are concerned. It is with all confidence that we place our cause in your hands, knowing that it will be well defended."

ERNEST NEWMAN thinks that the string quartet ". . . is to orchestral music almost what the nude is to the clothed figure."

How Music Makes Itself Felt In Continental Urban Circuit

DRESDEN, May 18.—The Saxon Ministry has approved the establishment of a State Hochschule for music and oratory in this city in principle. It has declined, however, in view of the distressed financial condition of the country, to do more than furnish an appropriate building, hence the city of Dresden and private individuals are raising the funds necessary for the maintenance of the proposed institution.

NÜRNBERG, May 15.—Saint Catherine's Church, which during the war was used as a hangar for aeroplanes, and in which the *Meistersinger* once held their musical reunions, is again to serve its original purpose. The Philharmonic Association of this city will make some initial experiments with regard to its acoustics.

LA HAYE, May 17.—The first meeting of the Musicological Union was held in this city last month. It is a society founded by the savants of the neutral countries in order to try to reconstitute the international musicological societies dissolved by the war.

PARIS, May 18.—When we remember that Alcibiades, in Plato's *Symposium*, speaks of Socrates as a ". . . won-

Schelling and Ravel Heard in London

Schelling's "Suite Fantastique" was one of the three piano compositions with orchestra played by Moiseiwitsch with the Queen's Hall Orchestra, not long since. His performance of the Beethoven "Emperor" and the Schumann A Minor Concerto were lauded by the critics, no less than his playing of Ernest Schelling's clever and brilliant work. The orchestra presented as a symphonic novelty hitherto unheard in London, Ravel's choreographic poem, "La Valse." It was a ". . . not too happy label," according to the critic of the *Telegraph*, "of a work in which the composer has turned the idiom of the Viennese waltz of the Johann Strauss and Lanner type to his own use, and tricked out a number of dance themes of that alluring school in modern harmonic dress. He does so brilliantly and characteristically enough . . . but in the process of transformation the tunes seem to have lost their proper quality of effervescence, and to depend for their effect more on the appeal of color than of charm."

SAYS Julius Korngold of Strauss: "Not his 'Woman Without a Shadow' but his song-play 'Ariadne' will some day be known as his 'Magic Flute.' "



Two Contemporary Sketches of Carrier, the Infamous Original of "Orsco" in Masséna's "Piccolo Marat"

LISBON, May 16.—Richard Wagner's "Parsifal" was given in this city and in Portugal for the first time last month, at the National Opera, under the direction of Vittorio Guy, and achieved a great success. A repetition of the performance in Oporto, however, fell far short of expectations.

BUDAPEST, May 14.—The Royal Hungarian Opera House is to be offered in rental to the highest bidder at public auction, since the State is no longer able to meet the annual deficit of 20,000,000 crowns. The Hungarian National Theater, on the other hand, though its deficit for the past year amounted to 10,000,000 crowns, will continue to be administered by the State.

MILAN, May 19.—The vocal feature of this month's performances at La Scala is the Italian vocal phenomenon Lord Ain, who has an admirably trained mezzo-soprano voice, one that many a woman singer might yearn to possess. Since he controls four vocal registers, he might be termed a "musical acrobat," seeing that he climbs the musical scale from the profoundest bass to the highest soprano range, and is not to be confused with the so-called "female voice imitators."

LEIPSIC, May 16.—Gerhard von Keussler's noble biblical oratorio, "Jesus aus Nazareth," was given its first performance here on May 12, in the Thomas-Kirche, by the Riedel-verein of this city.

Music Saps Morals of Town of Noeux-les-Mines

NOUEX-LES-MINES, May 15.—There was not much music in the town of Noeux-les-Mines, which lay within the British lines, during 1915: now there is even less. The Mayor of the town is a moralist, and as such has discovered that music is a source of serious danger to the moral health and well-being of his community. As the result of an official controversy which has been raging with regard to the advantages and disadvantages of music as a factor in moral uplift, the mayor has laid a ban upon the (to him) deleterious art, which he believes is causing his townsfolk to backslide. He has issued an order forbidding the use of pianos, pianolas, organs, gramophones and all other musical instruments in places of amusement located within the commune. It is hoped that a swift moral regeneration will be the consequence.

In the fifty years of his life, Massenet composed some thirty scores.

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SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



Music Makes Memorable Napoleonic Centenary

PARIS, May 15.—Music played an imposing part in the celebrations on May 5, in honor of the centenary of the death of Napoleon, both at the cathedral of Notre-Dame, and in the chapel of the Invalides, where the great Frenchman lies buried. In the somber chapel . . . the band of the Garde Républicaine, which had played the 'Marseillaise' at the arrival of Marshal Foch and M. Barthou, made the arches re-echo to a 'Chant Funèbre' composed for the centenary by Gabriel Fauré. At the command of 'Present arms!' the sword of Austerlitz, which the guard of invalid soldiers had brought from the crypt where it is kept, together with the hat that Napoleon wore at Jena, was presented to the marshal. The Archbishop of Paris pronounced the absolution, and the 'Libera me, Domine,' and the 'De Profundis,' sung by the choristers, mounted in the silence, sustained by harps, horns and the organ. When the music had died away, Marshal Foch advanced to the steps of the altar and pronounced the eulogy of Napoleon. The ceremony ended with the performance of Saint-Saëns' 'Marche Héroïque,' while the cannon thundered on the hills of the Seine thundered to recall to all Paris, that one hundred years ago, hour for hour, the Emperor of the French had died on Saint-Helena."

In the cathedral of Notre-Dame, the musical program was more elaborate. "The whole orchestra, conducted by Victor Charpentier, is playing; the bugles sound from the tribunes; the drums beat; the great organ flings forth sonorous volumes of tone. The cardinal is on his throne, a note of purple in the somber basilique; the authorities, the diplomatic corps, the Academicians, Marshals Pétain and Fayolle, fifty generals and ten admirals, and in the body of the church a great crowd, are waiting. The Emperor alone is missing.

"The mass begins. It is Berlioz's 'Marche Funèbre,' 'Requiem,' 'Kyrie,' 'Dies Irae,' and 'Tuba mirum,' sung and played by 550 choristers and the band of the Garde. It makes the impression of an apotheosis. The mass has been said. The Abbé Hénocque delivers the eulogy, the cardinal speaks the prayers of absolution, and the ceremony is at an end. Berlioz's 'Song of Apotheosis' fills the church; and at the great organ, to the accompaniment of trumpets, M. Viérne interprets a lyric ode which he has composed for the event, and which makes a deep impression on the listening throng."

The Filmed Symphony, New Expressionist Form

BERLIN, May 18.—The filmed symphony represents a new development of expressionism, in a combination of music and color-movement in design. Presented in a moving-picture house in this city, the composer Brünning's "Symphony," Op. 1, in three movements, was completed by the painter Walter Ruttmann's pictorial accompaniment. The difficulty in combining, in direct presentation, both music and plastic art, has hitherto been that the latter was held down to forms devoid of motion; while music, a rhythmic sequence of tones, is movement itself. This difficulty has been overcome by the "running picture" of the music-painter Ruttmann. His "running picture," like the music it interprets, is in its essence eurhythmic, form in movement, whose rhythm is that conditioned by the harmonic laws of the symphony. The picture consists of many thousands of drawings, made and colored with microscopic exactness. Against neutrally tinted backgrounds sky-blue, twilight rose, matin-green, geometric forms play in accordance with rhythmic musical laws: tongues of fire dart forth, solar orbs glow in torrid red and dissolve, stylized clouds sink down and draw by, colored globes float about like toy balloons, foam-capped waves

Roman Première of Mascagni's French Terrorist Opera, "Piccolo Marat," Gains Composer Forty Curtain Calls



Mascagni (in Center), Together With the Cast, Acknowledging the Frenetic Applause of the Costanzi Audience, at the Première of "Piccolo Marat." Right: Gilda Della Rizza as "Marietta"; Left: Hippolito Lazaro as "Piccolo Marat"

ROME, May 16.—The première in this city, at the Costanzi Theater, early in the month, of Pietro Mascagni's "Piccolo Marat," was the occasion of a demonstration such as has seldom been given any opera before, and which compelled the composer, who conducted the performance, to respond to over forty calls. The audience could not be induced to leave the theater after the performance, until the manager appeared on the stage and implored them to go. Mascagni—at one time so deeply moved by the applause that tears came to his eyes—was too worn and fatigued to appear again. The whole city of Rome was present, from the first magistrate, the Syndic Rava, to the humblest workman music-lover.

To Rival Popularity of "Cavalleria"

Indications are that the new opera, especially one duet, in the second act, between *Mariella* and *Piccolo Marat*, an irresistible, sweeping outburst of human passion, will become as popular as anything in Mascagni's "Cavalleria Rusticana," although the "Marat" libretto is rather weak in places. The story is a musical dramatization of the days of the infamous French terrorist Jean Baptiste Carrier, the *Orcio* (Butcher) of the score, who was sent by the National Convention to Nantes (the scene of the action of the opera) at the time of the French

rear in a wild crescendo, while over them dolphin-like arabesques play in the guise of leading motives; and in the finale movement, quadrants fall over one another like letters when separated in a postoffice. The conceptions expressed by "tonal painting" and "tonal color," here, so to speak, carry out their exact verbal meaning. The contents and character of the musical composition is uttered in silent motion, in the forms and colors of the "running picture." In Ruttmann's pictorial paraphrase, full of fantasy, the musical associations are developed out of an adequate feeling for harmony and rhythm, thus expressing themselves both musically and pictorially—as in the dance, of which the film is a two-dimensional pendant.

Revolution, where he established a revolutionary, tribunal, and raised a body of desperados called the Legion of Marat, to destroy in the swiftest way the crowds of prisoners heaped in the jails. He soon dispensed with trials, and the victims were shot or guillotined *en masse*. Carrier was also the inventor of the famous *Noyades* of Nantes, in which large numbers of prisoners were put aboard vessels with trap-door bottoms, and sunk in the Loire. *Piccolo Marat* is the hero of its love-story, and Mascagni has succeeded in his music in expressing with extraordinary faithfulness the sentiments and passions of his libretto, yet the new opera suffers at times from the defects of its qualities, the libretto itself being hardly worthy of its music.

Impression Made on Italian Press

By the Italian press the composer has been enthusiastically hailed as the compeer of Wagner and Moussorgski on the score of this new work. In the first instance the comparison appears decidedly out of place, but in the second it is not so unreasonable. But above all, the music of "Piccolo Marat" is Mascagni's and Italy's. It seems safe to venture a prophecy that the duet in the second act, already alluded to, may soon be one of the most popular musical numbers in the world. The really Italian character of the work, despite the fact that its subject is one taken from the French Revolution, is especially insisted upon. In this most modern of Italian music the dominant feature is a profound sense of "dramatics," characteristic of Italian feeling and thought, and for pure and beautiful melodic characterization.

The Great Moments of the Opera

The grand opening scene of Act One shows the men, women and children of Nantes confronted with Marat's soldiers, in a tumult of voices and orchestra, built up on four interweaving themes. Follow the scene of *Piccolo Marat*'s oath, *Marietta*'s melody and that of the *Carpenter*. But it is *Piccolo Marat*'s song to his mother, in Mascagni's purest Italian lyric style, which is the jewel of the act.

An orchestral intermezzo introduces the glorious duet of the second act, replete with poesy. In it the Mascagni of "Cavalleria" returns. At its conclusion, the house rose in a single cry of "Viva Mascagni!" The Third Act, the shortest



in the score, developed in a crescendo of dramatic and musical interest, brought the performance to a close, and the enthusiasm of the auditors broke all barriers.

The Creators of the Roles

Gilda Della Rizza, as *Marietta*, was admirable, especially in the duet with *Marat* (sung by the tenor Hippolito Lazaro), whose magnificent organ, with its clear beauty of tone and prodigious range, was never shown to better advantage. The baritone Radini, as the *Carpenter*, the baritone Franci, as the *Soldier*, and the bass Ferrone, as *Orcio*, as well as Bene la Portes, Beuff, Fiore, de Vecchi and Pinhero, all won and merited applause.

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MME. DELIA VALERI
A VOCAL TEACHER

Enclosed please find two medical certificates concerning Mme. Valeri's health. As you can see, it is absolutely impossible for her to teach at the College the coming summer.

With many personal regards to yourself from Mme. Valeri and the undersigned.

(Signed) A. VALERI

May 23, 1921, New York City.

This is to certify that Madam D. M. Valeri is under my care and treatment for spinal irritation, impaired circulation and increased blood pressure, and in order to avoid a nervous breakdown must have a complete rest at once.

(Signed) THOMAS H. SPENCE, D.O.

May 12, 1921, New York City.

This is to certify that I have today re-examined Mme. Delia Valeri of West End Avenue and 78th Street, New York City, and find her suffering from hyper-tension (high blood-pressure) and all the associated disturbances that go with it.

I have prescribed for her absolute rest and sojourn in the country for at least three or four months.

(Signed) ANTONIO STELLA, M.D.

May 20, 1921, New York City.

FREE SCHOLARSHIPS

Professor Auer, Mr. Saenger, Mr. Witherspoon, Mr. Ganz, Mr. Hageman, Mme. Hinkle, Mme. Valeri and Mr. Eddy have each consented to award a Free Scholarship to the student who, after an open competitive examination, is found to possess *the greatest gift for singing or playing*. Free scholarship application blank on request. Write for complete summer catalog. Lesson periods should be engaged now. Private and Class Lessons are given by all teachers.

DORMITORY ACCOMMODATIONS

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DR. F. ZIEGFELD, President Emeritus

CARL D. KINSEY, Vice-President and Manager

**Fritz Renk and
Otto Beyer Renew
Early Friendship**



Fritz Renk, Violinist, and Otto G. Beyer, Pianist, Talk of the Days of "Real Sport"

CHICAGO, May 28.—When Fritz Renk, violinist, returned to the United States

after studying in Paris, he accepted an engagement to play for a certain club. When he received the program he was surprised to find the name of Otto G. Beyer, pianist, upon it. He had been looking for this very Mr. Beyer, for the two had been friends in boyhood, and had lost track of one another when the violinist went to Europe.

The renewal of their friendship found the two young musicians earnest in their art, and they are now planning to give a series of joint recitals next season. Mr. Renk fulfilled fifty or more engagements during the past season.

M. A. M.

CAMILIERI'S CHORUS SINGS

Ada Tyrone and Xavier Cugat Provide Solo Items in Memorial Program

The People's Liberty Chorus, an organization of which Dr. Henry Van Dyke is honorary president, gave a final concert as a Memorial Day tribute, in the High School of Commerce on May 26. L. Camilieri conducted. The assisting artists were Ada Tyrone, soprano, and Xavier Cugat, violinist.

The chorus sang Mendelssohn's "Cast Thy Burden upon the Lord," Gounod's "I Am Alpha and Omega," Handel's "Come Ever Smiling Liberty," De Koven's "Recessional," and a number of folk songs, with good balance and clarity.

Miss Tyrone sang the Romanza from "Cavalleria," "Phyllis Has Such Charming Graces" by Wilson, "I Passed by Your Window" by Brahe, and numerous encores. Her interpretation was in most cases admirable and she sang with vocal charm. Mr. Cugat played effectively "Canzonetta" by D'Ambrosio, Sarasate's "Gypsy Airs," and the "Romance" and "Tarantelle" of Wieniawski.

Hollywood (Cal.) Women's Prizes Applauds Estelle Heartt-Dreyfus

HOLLYWOOD, CAL., May 21.—On Wednesday afternoon, May 11, Estelle Heartt-Dreyfus, contralto, appeared at the Women's Club in recital, assisted at the piano by Grace Andrews. Mrs. Dreyfus on this occasion gave of her fine art in a section of her program made up of songs that have become favorites in her repertoire. Among them were Dvorak's "Songs My Mother Taught Me," Grieg's "A Swan," Ferrari's "Le Miroir," and of American composers works by Chadwick, Edwin Schneider, Blanche Ebert-Seaver and A. Walter Kramer. She also sang May Brahe's "I Passed by Your Window" and the folk-song "Flow Gently, Sweet Afton." The second half of the program was all-Spanish, first folksongs and then art-songs by Elorduy, Granados, Alvarez, Calleja and Laparra. In her presentation of these she won the same enthusiastic approval as in her English pieces.

**Hans Hess Returns
to Chicago After
Concluding Season**



Hans Hess, Chicago 'Cellist, and His Young Son

CHICAGO, May 28.—Despite his many engagements, Hans Hess, the gifted cellist, finds time to devote to his young son. He is here seen at his favorite pastime, with Hans, Jr., during one of his moments of respite. Mr. Hess has just concluded one of the busiest seasons of his career. He shared several programs with Mary Garden, general directrix of the Chicago Opera Association.

Pennsylvania Organists' Convention to be Held in Lancaster, June 7

LANCASTER, PA., May 30.—The first convention of the Pennsylvania Council of the National Association of Organists, Dr. William A. Wolf, president, will be held in this city on June 7. Addresses will be made by Dr. Wolf, Henry S. Fry, president of the National Association of Organists; Frank Stewart Adams of the Rialto Theater, New York; Rollo F. Maitland of the Stanley Theater, Philadelphia; M. P. Moller of the M. P. Moller Company, organ builders; Ernest Skinner of the Skinner Organ Company. Dr. John M. E. Ward, president of the American Organ Players' Club, will give a recital of original compositions for organ, assisted by Mary J. Goukler, soprano; Henry S. Fry, Rollo F. Maitland, Roland McNeal and Harry Sykes. The convention will be held in the Hippodrome Theater and the recital given in the Presbyterian Church.

Richard Hale to Sing Under Bamman Banner

Catharine A. Bamman announces that she will arrange for the presentation of Richard Hale, the baritone, for a term of years. It is understood that Mr. Hale is to be booked not only in recitals and oratorio, but is to play the part of *Pandolfo* in Lucy Gates' revival of "La Serva Padrona," which is scheduled for a long tour next season on the big concert courses. Mr. Hale, before his singing days, was for years a prominent member of Mrs. Fiske's companies.

CEDAR RAPIDS, IOWA.—Max Daehler, pianist, and Joseph Kitchen, violinist, gave the fifth Coe College Conservatory faculty recital of the season.

Never Described American Audiences as Less Musical Than English, Cables Moiseiwitsch

The following cablegram dated London, May 23, was received by the Wolfsohn Musical Bureau, from Benno Moiseiwitsch, the noted pianist:

"Paragraph appeared in certain London papers reproduced in MUSICAL AMERICA May 7, saying I consider American audiences less musical than English. Absolutely false. Made no such statement. Please contradict emphatically.
"MOISEIWITCH."



San Francisco: June 27-August 13
Portland: August 15-September 10
New York: September 19-June 15

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ARTHUR KRAFT, TENOR,
who made his New York, Boston and Chicago debut, as a recital artist of the first rank and won highest recognition, coached the past two summers with Frank La Forge.



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JEANNE GORDON,

whose great successes at the Metropolitan Opera House have been among the gratifying features of the past season, coached the entire year with Frank La Forge.



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CHARLES CARVER, BASSO,
who, at the age of twenty-three, has a transcontinental tour with Mme. Schumann Heink, a Pacific Coast tour with Mme. Matzenauer and two highly successful New York recitals to his credit, has had his entire training with Frank La Forge.
(For dates and terms address Frank La Forge.)

Three of the Contestants in the Final New York Federated Musical Clubs Contest Were Pupils of the La Forge-Berúmen Studios. The Winner of Both the New York State and District Contests Was

CHARLES CARVER, Basso

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The Gray-Lhevinnes Finish Season of Ninety Unique Joint Recitals

Pianist and Violinist Leaving for Vacation at Their California Home—Winning the Interest of the Average Audience for Music of the Best

THAT a discreetly-measured portion of novelty is the best cement of success in the concert field seems to be the lesson of the Gray-Lhevinnes' work. Passing through New York, Estelle Gray-Lhevinne, the violinist of this partnership in matrimony and music, told recently of the more than ninety concerts which she and her husband, Mischa Lhevinne, pianist, have given through the West and Middle West this season. The distinctiveness of their work inheres, in the final analysis, in the informal remarks with which Mrs. Lhevinne prefaces the numbers they play. She seeks, and she succeeds in the effort, less to instruct her audiences than to win their interest.

The violinist is a native of California, though she comes of the Gray family of Boston, and it is in California that the players make their home. It is a house they have built at Alameda, on San Francisco Bay, and there they plan to spend the summer. Their ambitions are already reaching out toward concerts in the Orient and, indeed, a circling of the globe, but for next season their plans are made for more appearances in the States. Their season will open early in October at Fort Worth, Tex. Before this they will have three concerts at the Greek Theater in Berkeley, Cal.

Mrs. Lhevinne made her start in music in her native California, at the tender age of eight. Playing in a concert at the Alhambra Theater in San Francisco, she won the attention of Alfred Metzger of the *Pacific Coast Musical Review*, who in his published criticism remarked that she had "the spark of genius." Her later work in America was aided by the winning of a scholarship offered by Geraldine Morgan, a well-known violinist of the time. Going to Italy, the young player won new praise from the critics there. An incident of her recent stay



Photo by Nickolas Muray
Estelle Gray-Lhevinne, Violinist

EXTRAORDINARY SUCCESSES IN RECITAL—ORATORIO AND FESTIVAL APPEARANCES of the American Baritone

ROYAL DADMUN

IMPORTANT FESTIVALS

TORONTO, CANADA, MENDELSSOHN CHOIR FESTIVAL

Stanford—"Five Sea Songs"; MacMillan—"England"

Toronto Globe, April 13, 1921:

"At once made a local reputation for himself by his manly, resonant voice and his expressive rendering of his solo in Part One, 'All the Terror of Time.' Mr. Dadmun scored highly by the animated manner in which he sang his music."

Toronto Daily Star, April 13, 1921:

"Then along came the Five Sea Songs of Stanford and woke everybody up into a desire to sing things like those that Dadmun, the baritone, sang with the men's voices for a choral background. Splendid songs, nobly sung."

Toronto Mail and Empire, April 13, 1921:

"The 'Five Sea Songs' were first sung by the Mendelssohn Choir in the 1918 concerts, but they were done with much better effect last night, Mr. Royal Dadmun, the baritone soloist, being more competent in his singing than the solo work proved three years ago."

FITCHBURG, MASS., FESTIVAL

Coleridge-Taylor—"Departure of Hiawatha"

Fitchburg Daily Sentinel, April 22, 1921:

Royal Dadmun had the greater part of the solo work to do. He sang the music to almost half the lines and sang them with fine phrasing and diction, showing also that he possessed a voice that is resonant and of very agreeable and sympathetic quality."

PITTSBURG, KANS., FESTIVAL

Handel—"Messiah"

Pittsburgh Daily Headlight, April 30, 1921.

"Dadmun impressed the audience by the authoritativeness of his interpretation. The hearers felt they had before them a man who was a master of the oratorio. Even more than in the recital yesterday afternoon, his voice was rich and its volume adequate to every demand made upon it."

Pierné—"Children's Crusade"

New York Evening Mail, March 30, 1921:

"Royal Dadmun was vigorously impressive as the voice of an old sailor."

SPRINGFIELD, MASS., FESTIVAL

Mendelssohn—"Elijah"

Springfield Republican, May 20, 1921:

"Certainly Royal Dadmun is one of the very finest interpreters of the part of Elijah that we have had, and this also is saying much if one goes back to the days of Frangcon-Davies. Some have had voice,

CONCERT

Pittsburgh Daily Headlight, April 30, 1921:

"Royal Dadmun gave an example of his big powers and his dramatic instinct in his rendition of Moussorgsky's 'Song of the Flea' based on Goethe's 'Faust.' This was the most decidedly novel selection heard all week, with its puzzling combination of sarcasm, boisterous laughter, and half-frightened awe."

NEW YORK ORATORIO SOCIETY FESTIVAL

New York American, March 30, 1921:

"Royal Dadmun gave satisfaction as the Old Sailor."

ORATORIO

Berlioz—"Damnation of Faust"

CECILIA SOCIETY, BOSTON

Warren Storey-Smith in Boston Transcript, April 15, 1921:

"As Lucifer in Sullivan's 'The Golden Legend,' Mr. Dadmun had already proved his skill in sinister characterization, and in the fuller opportunities of Berlioz's fiend he excelled himself."

RECITAL

Albany Times-Union, April 7, 1921:

"Mr. Dadmun, baritone, was well received, and gave several numbers which brought out

remarkable tones and examples of vocal artistry."

Streator, Ill., Free Press, April 28, 1921:

"Dadmun is a master of the concert stage. He has a splendid personality, fine stage presence, and most likeable manner. His breath control is beyond criticism."

New Bedford, Mass., Morning Mercury, April 25, 1921:

"Royal Dadmun, baritone, was the soloist, and he sang two groups of songs that were most pleasing. He sang his part of the concert to the entire satisfaction of the audience."

Management: Music League of America, Inc., 8 East 34th St., New York

in New York showed Mrs. Lhevinne the character of the admiration which her and her husband's playing has won. Passing through the lobby of the hotel where she was staying, Mrs. Lhevinne was accosted by a stranger who introduced himself as the man whose enthusiasm had led him to speak out loud at one of their concerts. Mr. Lhevinne's finger-technique was so swift in one of his solo numbers that the rancher exclaimed, "I wish I could get farm help that would work half as quick as that! I bet that man could milk more cows per hour than any man I've got on my place right now."

RUDDIGORE'S CHARMS REFRESH BOSTONIANS

English Opera Company Opens Spring Season with Sullivan's Work

BOSTON, May 26.—The Boston English Opera Company under the direction of Edward M. Beck inaugurated its spring season of light opera at the Copley Theater with a presentation of Gilbert and Sullivan's "Ruddigore." Mr. Beck has evidently spared nothing in his production of this quasi-melodramatic play. The traces of shabby gentility that crop out here and there in many of the so-called "revivals" are happily absent. The costumes are fresh, new and unusually pretty and the stage settings are fitting foil to the characters. Charles T. H. Jones, the stage director, has seemingly introduced every bit of relevant "business" for the principals and sprightly chorus.

The excellent singing deserves special commendation. Stanley Deacon, baritone, whose skilful work with the English Grand Opera Company in its recent season at the Arlington Theater has not been forgotten, has employed his talents to marked advantage in the part of *Robin Oakapple*. George Bogues, the irrepressible *Richard Dauntless*, won favor with his nautical good-humor. The dry wit and resonant voice of Bertram Peacock, especially in the patter song in which he established a record for rapidity of articulation; the effective soprano singing and demure acting of Helena Morrill, and the melodramatic work of Alice May Carley all served to make the performance a highly commendable one. The lesser rôles were likewise well filled—Gus Vaughn as *Old Adam*, Eva Quintard as *Dame Hannah*, and Clara Sheer and Margaret Gilbert as *Zorah* and *Ruth* respectively.

It has been the intention of the management to present a different opera every two weeks but the demand for "Ruddigore" has compelled them to continue it until further notice. In the meantime Gilbert and Sullivan's "Iolanthe" is in preparation, to be followed by "Yeomen of the Guard," "Utopia Limited," etc. H. L.

FESTIVAL IN BROWNWOOD

First Annual Event Successfully Given in Texas City

BROWNWOOD, TEX., May 26.—The first annual spring festival has just closed here. Each of the three concerts was well attended and a real interest was shown in the endeavor by the city's music-lovers. The Howard Payne Treble Clef Club of eighteen voices, assisted by Henri La Bonte, tenor, opened the festival. The club had just returned from a two weeks' tour and was in excellent condition. Mrs. Harriet Bacon MacDonald was at the piano for Mr. La Bonte. A joint recital was given the next day by Daisy Cantrel Polk, soprano, and Gladys Wallace Fried, violinist, with Julia Charlton as accompanist. The "Song of Thanksgiving" by Maunder was given the following night by a chorus of seventy-five voices with orchestra. This was the best attended of any of the concerts. The soloist for the evening was Helen Fouts Cahoon, soprano.

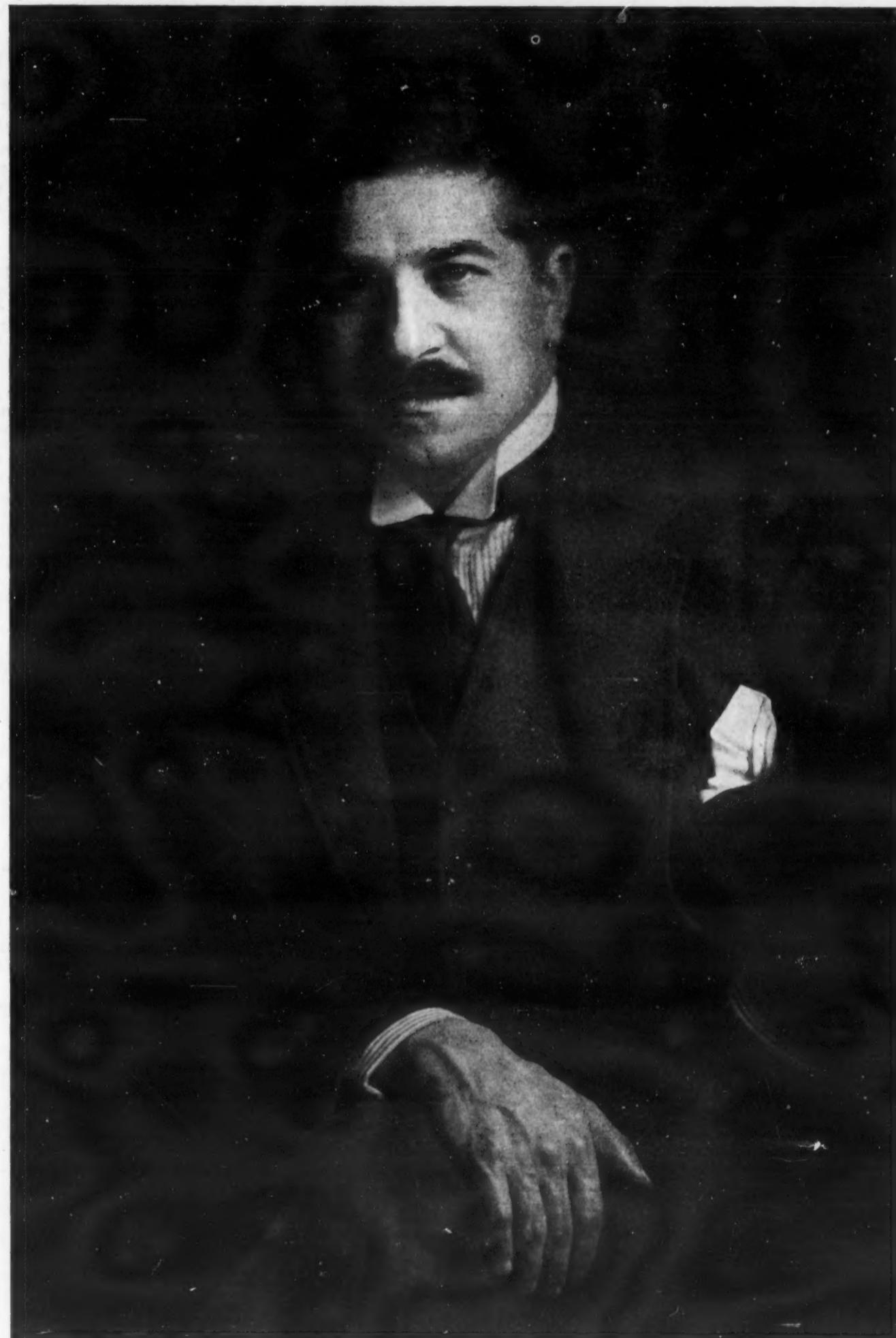
The entire festival was managed and directed by Cameron Marshall, dean of Howard Payne College of Music, and was supported by the Chamber of Commerce. C. M.

JAMESTOWN, N. D.—Grace Peterson, pianist, and Sina Fladeland, reader, appeared in a joint recital at Voorhees Chapel lately. Ruth Zimmerman was the accompanist.

Artur SCHNABEL

Famous Viennese Pianist

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Opening Far East to Music of West

Bohumil Sykora, Russian 'Cellist, Returns to America from Three Years' Pioneer Work—Found Japan an Especially Fertile Field—Natives There Deeply Interested in Occidental Art

WHEN he was here four years ago for a tour, Bohumil Sykora, the Russian 'cellist, had already been shown by managerial tempters the rainbow dream of concertizing in the Far East. But though two trans-Siberian tours, one in 1905-06 and the other a decade later, had taken him almost into that part of the world, Mr. Sykora had not found the pot of gold at the rainbow's end and probably believed there wasn't any to be found.

But now that he is in America again, this time to arrange with Annie Friedberg for a tour next season, he has a different story to tell. The management which had presented Mishel Piastro and Alfred Mirovitch in Java and Sumatra offered him thirty concerts in the 1916-17 season; he accepted the offer, and before this first chapter of his Far Eastern adventures was finished, he had played not thirty concerts but ninety-nine. When the fall of 1917 arrived, Mr. Sykora was in Japan, awaiting the arrival of his wife and children as refugees from Russia. So many Russians had already established themselves in Yokohama and Tokio that the 'cellist was readily induced to play there for audiences of his compatriots. Letters which Russian musical friends had given him to officials of the Imperial Academy at Tokio and other musical personages of Japan opened the way to further appearances. At his Tokio concert, Marquis Tokugawa, one of the patrons who seem to Mr. Sykora to be doing for music in Japan to-day what the potentates of the Renaissance did for it in Western Europe, came behind the scenes and with his congratulations laid the foundation for a friendship which later proved of mutual profit. The 'cellist and the Marquis dined together following this Tokio concert, and that evening Mr. Sykora left for the Dutch East Indies.



Bohumil Sykora, 'Cellist, at a Musicales in Kumamoto, During His Latest Tour of Japan

It is notable that of his Far Eastern audiences, those in Japan contained the largest proportion of natives and proved, in the end, the most interested. In China, the concert-goers were mostly Europeans. Throughout the other parts of the Far East in which he concertized, either Europeans or natives who had been educated in Europe were his chief hearers. The King of Siam, who studied at Cambridge, is remembered by Mr. Sykora as a most cultured gentleman. In the Philippines, again, he found interested and informed audiences.

But Japan! Mr. Sykora's name, it seems, should go down in history as that of the hero whose sufferings opened the Japanese concert-field. While he was in the Philippines, he received a telegram asking him to return to Tokio for one concert at the Imperial Academy. Then he was offered ten concerts in Tokio and

a tour of the provinces. On this 1918 tour, the 'cellist barely cleared expenses. Nevertheless, some manager was brave enough to try the experiment again, and this time it was successful. Everywhere the demand for tickets for his concerts was from fifty to a hundred per cent greater than the capacity of the halls. In 1919 and 1920 alike these records held. The door of Japan had been finally forced open to the music and musicians of the West.

D. J. T.

Mrs. Bready Spending Warm Months at Easthampton

Mrs. George Lee Bready, known for her opera recitals, left New York on Thursday, May 26, for East Hampton, Long Island, where she will spend the summer.

A FEW OF THE TRIUMPHANT APPEARANCES OF MARCELLA CRAFT

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"Her voice is of wide range, firm, smooth, flexible and well controlled."—N. Y. Tribune.

"Miss Gibbs possesses assurance and poise to an extent that aided her presentation of a difficult and varied collection of modern songs."—N. Y. Evening Mail.



RYS MORGAN
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Engaged for an extensive Concert tour in the Middle West commencing September 1st

Two Pupils of Mme. Valeri just Engaged by The Metropolitan Opera Company. One of them Engaged also by The Scotti Grand Opera Company.



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"The greatest promise among all the young singers that I have heard."—Giuseppe de Luca.

"A voice of rare beauty and range, excellently trained."—Beniamino Gigli.



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Lyric Soprano

"She is a welcome addition to our concert lists. Her lyric soprano is high in range and effectively used."—N. Y. Tribune.

"Miss Dana has a light voice of unfailing sweetness which is admirably handled and has the charm of freedom and flexibility."—N. Y. Evening Mail.



ELEANOR BROCK
Coloratura Soprano

"Her natural voice, often beautifully produced in the upper range, is sweet and clear and true to pitch."—N. Y. Herald.

"A high voice of delightful flute-like quality, well used."—N. Y. World.

"A voice of range, extraordinary flexibility and accuracy. Her power of hitting and keeping invariably to the pitch is something to be classed as unique among wandering coloraturas."—N. Y. Sun.



HELEN HOBSON
Dramatic Soprano

Engaged by Alessandro Bonci for his Concert tour—Season 1921-22

Two More Pupils Engaged in Concerts and Recitals.

N. B.—In spite of statements to the contrary, Mme Valeri positively will not teach in Chicago this Summer. As all of Mme. Valeri's time is taken no new pupils will be accepted until the beginning of the Fall Term on September 20th. Written applications are now taken into consideration.

Rehabilitating the Damaged Voice

Laura Morrill Discusses Work of Vocal Reconstruction—The Good Teacher Born, Not Made—Mental Poise the Great Objective

PRESIDENT HARDING has said that it is his hobby to help the man who is down. Laura Morrill, who besides being a vocal teacher of repute is a patriotically-minded American, endorses that sentiment heartily. One of her pupils suggested to her recently that she should characterize her work as one of vocal reconstruction; she makes it not only her pleasure but her business to raise up the vocalist who has fallen from high estate. Great as the satisfaction may be in guiding the growth of an artistic personality from the beginning, it is less sudden and illuminating than that of rehabilitating a damaged voice.

Mrs. Morrill's success in this reconstructive work is preferable, she feels, to the principles which have guided her throughout her career. While she was still appearing as a concert and oratorio singer, she studied for a time with Sir George Henschel in London. Henschel himself was turning more time and attention to the work of teaching as the years progressively disqualified him for public appearances. One day the distinguished singer turned to his pupil and said, "What are you planning to do when you get back to Boston? Teach, I suppose, like all the rest! But if my advice is worth anything to you, you'll not teach for years yet, not until that beautiful voice of yours begins to give out."

"I smoothed the incident over as best I could," Mrs. Morrill says. "Henschel had hit it exactly right; I meant to teach. But it was not because I wanted an easier



Laura Morrill, New York Vocal Teacher

career than that of public performance. It was because I had, as I felt, a real vocation for teaching. It is far too little realized that the best teaching does require a distinct gift. Like the faculty for translation in a writer, it springs from an instinctive sympathy with other personalities, an ability to see their problems from within. Show your pupils, as nearly as you can, the perfect way to do a thing, and you will soon have them astonishing you with their progress.

Experimental Years

"I have said that I believe there is such a thing as a distinct gift for teaching. Like all other gifts, it needs to be cultivated before it will put forth its

ripest fruits. I should say that the first six years of teaching, at least, ought to be regarded as experimental. I was one of the first of Boston vocal teachers to locate in New York. I made the move twenty-two years ago; so you can see I have some ground for judgment as a teacher. I believe that it is best for a teacher to break into the routine of his work gradually. In this way, his mental poise is not simply maintained at its original strength but becomes constantly firmer. And it is mental poise which every teacher, even the voice teacher, is primarily obligated to cultivate in the pupil. Ffrangcon Davies, the celebrated Welsh basso, once said that the musical interpreter should consider more himself than his audience in any public appearance. Walt Whitman has given that same thought expression in the phrase, 'The song is to the singer, and comes back most to him.' D. J. T.

Hemus to Spend Vacation in Ozark Mountains

Percy Hemus, American baritone, who is to be starred by William Wade Hinshaw in Mozart's "The Impresario" next season, will close this season with a recital on July 25 at the State Teachers' College, Springfield, Mo. Mr. Hemus will spend his vacation in Taney County, Mo., in the heart of the Ozark Mountains.

Dicie Howell in "Globe" Opera Concert

A feature of the presentation of the third act of "Bohème" in the Educational Series presented at the DeWitt Clinton High School by the *Globe*, under the direction of Charles D. Isaacson, was the initial appearance of Dicie Howell, soprano, as an operatic artist. Taking the part of Musetta, Miss Howell made substantial contribution to the charms of a performance in which the other artists were Alice Nielsen as Mimi, Chief Caupolicán as Marcello, and Charles Premac as Rodolfo. The quartet was received with such enthusiasm that it had to be repeated.

EMPORIA COLLEGE STAGES SEVENTH MAY FESTIVAL

Hirschler Conducts at Annual Event—Eddy Brown and Florence Macbeth as Chief Soloists

EMPORIA, KAN., May 28.—The seventh annual May Festival of the College of Emporia, conducted by Daniel A. Hirschler, dean of the School of Music, approached a high musical standard.

The attendance was gratifying, and during the four days, the beautiful college auditorium, was filled with citizens of Emporia, visitors from surrounding towns and the faculty and students of the college.

The opening attraction on May 3, was an admirable presentation of "The Geisha," in which the assistance of an orchestra of sixteen players was enlisted. The fine co-operation of chorus and soloists made the event thoroughly enjoyable.

One of the features of the festival was the recital by Eddy Brown, violinist, who made a profound impression. His accompanist, Josef Bonime, did fine work.

The Thursday evening program was a recital by Florence Macbeth, soprano of the Chicago Opera Company, accompanied by George Roberts. After her various groups, the audience demanded many encores.

A fourth program was devoted to organ music, E. Stanley Seder of Chicago presenting a splendid program with skill and good taste. A novelty was two groups of songs given by William Moran, boy soprano of the Paulist Choristers of Chicago. K. B.

Edwin Schneider to Coach in New York This Summer

Following his world tour with John McCormack, Edwin Schneider, who has been the tenor's accompanist for a long period of years, will remain in New York this summer and do active coaching at his studio in Fifth-fourth Street. In the fall Mr. Schneider again goes on tour with Mr. McCormack.

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Convention of Michigan Teachers Musters Delegates in Ann Arbor

For First Time State Association Holds Yearly Meeting at University City—Shattuck Presents Recital—Plea for Legislation to Certify Teachers—Earl V. Moore Elected New President

ANN ARBOR, MICH., May 28.—The thirty-fourth annual convention of the Michigan Music Teachers Association on May 16, 17, 18, marked the first general meeting of that organization in this city. Advancing the date from the last week in June encouraged so large an attendance that it is believed that the time and place may be made a permanent order.

Under the leadership of the presi-

dent, Charles Frederick Morse of Detroit, the Association has entered upon an era of increased influence. The convention meetings, held in the Michigan Union and Hill Auditorium, served to crystallize the policies of the administration.

The first day's sessions were given over to the Michigan Chapter of the American Guild of Organists, Francis A. MacKay, dean. A magnificent program on the World's Columbian Exposition Organ in Hill Auditorium was given by

Edwin S. Barnes, Battle Creek; H. D. LeBaron, Adrian; L. L. Renwick of Detroit, and J. P. Davis of Flint.

Before the recital, the regular monthly luncheon of the Guild was given in conjunction with the Association and following the recital a ritualistic service was held in the First Congregational Church by the full vested choir, under the direction of Earl V. Moore. The Rev. L. C. Douglas made an inspiring appeal for a finer type of music in the church.

Shattuck in Recital

The artist recital of the convention was given Monday evening by Arthur Shattuck, pianist. The program was well balanced and the performance admirable. Mr. Shattuck was compelled several times to respond with double and triple encores.

Tuesday's session was in the nature of a conference on special subjects. After an address by Mr. Morse, Mrs. George B. Rhead, Ann Arbor, led a discussion on "Problems of the Piano Teacher in Individual or Public School Class Instruction." At the afternoon session, ques-

A Brief Résumé of the Operatic Successes Scored by WILLIAM GUSTAFSON BASSO

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As expressed in various criticisms of his current season's appearances in
"LOHENGRIN"

NEW YORK COURIER DES ETATS-UNIS, Mar. 5, 1921:

" . . . Among the other interpreters William Gustafson must also be mentioned in the first rank. In the role of the 'King,' to which he brought an imposing nobility, he had occasion to show all the resources of his superb voice, which was sonorous, of admirable quality and good volume."

WILLIAM B. MURRAY IN BROOKLYN DAILY EAGLE, MAR. 6, 1921:

"Mr. Gustafson sang an altogether satisfactory 'King.' "

NEW YORK STAATS ZEITUNG, MAR. 4, 1921:

"Mr. Gustafson appeared as 'King Henry' for the first time. . . . The artist sang beautifully and sympathetically."

NEW YORK EVENING TELEGRAM, MAR. 7, 1921:

"William Gustafson as the 'King' was impressive."

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tions relating to harmony and ear training were discussed by Professor Arthur E. Heacox of Oberlin College and Carolyn Alchin of Los Angeles. Spirited discussions followed.

Dr. Albert A. Stanley, who retires this year after thirty-three years' service as professor of music in the University of Michigan, and director of the May Festivals, presided over the banquet Tuesday evening, and introduced as speakers, Mrs. Norris R. Wentworth of Bay City, who told of the work of the Federation of Music Clubs; Charles E. Watt of Chicago who spoke on "The Music Press"; Earl V. Killeen, who responded for the past presidents, and W. O. Taylor of Grand Rapids, who presented the arguments for the bill to certify music teachers, which is to be presented by the Musicians' Union at the next session of the state legislature. A delightful entertainment was offered by the Glee and Mandolin Clubs of the University, conducted by William Wheeler and Frank L. Thomas.

Public school music received attention Wednesday morning when a demonstration was given in Hill Auditorium by the glee club and orchestra of the Ann Arbor High School, George Oscar Bowen, director.

At a concert given on Wednesday afternoon, Elizabeth Stevens, soprano of Bay City; Blanche Strong, pianist; Mrs. Clare Keith, soprano; Mrs. Aaron Fardmann, violinist, and Martha Bartholomew, pianist, of Detroit, contributed the program.

Subsequently the Matinée Musicale gave a reception in the Assembly Hall of the Michigan Union.

The climax of the convention came with the Wednesday evening concert. By courtesy of the University Musical Society, the members of the Association were guests at the first concert of the twenty-eighth annual May Festival.

The officers for the ensuing year are Earl V. Moore, Ann Arbor, president; Mrs. Harry Winegarden, Flint, vice-president; J. G. Cummings, Saginaw, secretary-treasurer. P. T. O.

Klamroth to Give Summer Course

A special summer course in singing and interpretation is to be conducted this year by Wilfried Klamroth, New York vocal teacher, at Hilbourne Farm, Vail's Gate, N. Y. With daily half-hour lessons, his pupils will be constantly under his personal guidance. Several artists who are planning Aeolian Hall appearances for the fall will be with him. Among these are Adele Parkhurst, Marion May, Gertrude Rothman and Victor Golibart. Mr. Klamroth will have the assistance of Mrs. Klamroth in this work. Mrs. Klamroth is at present in Europe, in search of new songs, and, whenever possible, is getting the authoritative interpretations of the composers.

WATERLOO, IOWA.—Miriam Marsh has been appointed director of the Westminster Presbyterian chorus choir.

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A SEASON'S TRIUMPHANT ACHIEVEMENTS Press Acclaims a Master Artist

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—*Evening American*.

"Has a warm tone and a personal, persuasive manner of playing, to say nothing of a technical ability that stops at few obstacles."—*Journal*.

"His tone is of that thick, warm, wailing type. His interpretations have a sweeping charm of passion and impetuosity."—*Daily Tribune*.

"Displayed an authoritative manner of interpretation, a rapid and sure finger technic and musicianship of high order."

—*News*.

"Was a revelation."

—*Herald-Examiner*.

BOSTON

"Displayed a rich, singing tone and a remarkable technical skill."—*Globe*.

"Skill, intelligence, taste are his."

—*Transcript*.

TOLEDO

"Invested his playing with more beauty and art than we have been led to expect in a first appearance."—*Blade*.

"Assuredly is a master of his instrument. The wonder of the harmonies invoked was irresistible."—*Times*.

NEW YORK

"His tone is something in which to rejoice, so full and rich that at times it has almost 'cello quality. Piastro may write his name large upon the long list of virtuosi."—*Tribune*.

"A master of tone production. The most remarkable trait of his playing was the bigness, beauty and vibrancy of his tone, the sustained smoothness and eloquence of his cantilena."—*American*.

"A beautiful tone and a validity of technique, musicianly feeling and skill announce a fiddler in Piastro who will survive."—*Sun*.

"Piastro thrills. He is a master of his instrument."—*Telegram*.

"An artist of sound and substantial equipment and a serious one."—*Times*.

"Mr. Piastro is a fine violinist. His tone is big and rich and his style finished."

—*Morning World*.

"His performance (Goldmark concerto) has unfaltering sonority, easy bowing and a certain breadth."—*Herald*.

"His chief assets are a bigness of tone, certainty of stopping and a perfect control."—*Evening Post*.

"His playing was marked by virility and sound musical feeling."

—*Evening World*.

"Only one of the newcomers has a chance for success in America. He, of course, is Mishel Piastro. Curiously, Mr. Piastro is no fledgling. Instead, he comes to us an artist of maturity and of style. He possesses a tone of lustrous quality, big and pure and sensuous, of almost 'cello quality on the G-string."

—*Brooklyn Eagle*.

"His tone is more than just 'big.' Its breadth was fully sustained, the volume always gorgeous and the quality salubrious rather than sensuous."

—*Brooklyn Standard Union*.

CINCINNATI

"Not for a long time has Cincinnati heard such clear, precise playing and such legitimistic violinistic effects."—*Post*.

"Has technic, tone, very evident musicianship, skill, extremely fine musical taste and plays with quiet dignity and self-possession."—*Times-Star*.

"Is one of the finest violinists who has come to Cincinnati within recent years."

—*Enquirer*.

"Is an extremely well-endowed violinist."—*Tribune*.

CLEVELAND

"PLAYED WITH SUCH VIGOR, WARMTH and resonance as to place him in the ranks of scholarly technicians."

—*News*.

"Of all the Auer pupils, his is the most voluminous and vibrant tone."—*Press*.

"Possesses a technic of transcendent perfection."—*Topics*.

WASHINGTON

"A brilliant technician, whose fluency is admirable and tone good."—*Times*.

"An emotional player with surprising technique."—*Post*.

"His scales and cadenzas were dazzling."—*Star*.

"His tone is clear and brilliant."

—*Herald*.

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Retires After Directing Akron's School Music for Half a Century

Nathan L. Glover, Veteran Ohio Educator, Served Forty-nine Years as Music Supervisor — Educational Progress Since He Began Activities—School Named for Him

A KRON, OHIO, May 21.—Nathan L. Glover, for forty-nine years supervisor of music in the Akron public schools, has resigned. Although desirous of completing a half century of service in the schools, Mr. Glover deemed his retirement advisable in conformity with the Ohio pension law which assigns to teachers an age limit of seventy years. Mr. Glover is now seventy-eight years old.

There is scarcely a school child in Akron who has not, at some time or another, sung his or her *do-re-mi's* under the kindly persuasion of Nathan L. Glover. And not only that, but the fathers and grandfathers of those children are wont to tell how, in earlier days, an apple or a doughnut would pop unexpectedly out of Mr. Glover's pocket as an incentive to progress.

There were thirty-two teachers in Akron, including the superintendent,

when Mr. Glover began laboring in the cause of music forty-nine years ago. One day a week was sufficient to take care of Akron's needs so that on other days he taught in surrounding villages. In one of these the weekly holiday was changed from Saturday to Monday in order that the journeyman music teacher might have his day with the children.

It was upon his return from the Civil War, which he had gone into as a youth of eighteen, that Mr. Glover, much against the wishes of his father, entered upon a musical career.

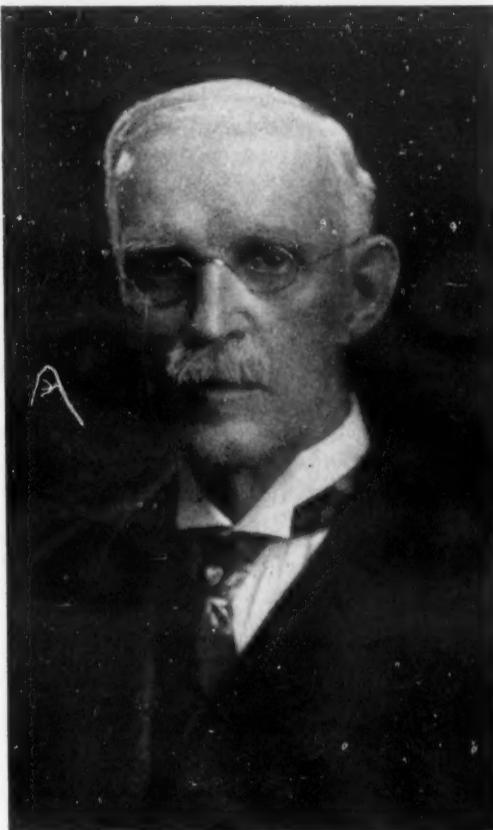
He became a pupil of N. Coe Stewart, a pupil of William Mason and studied oratorio with Max North. Stewart had formerly been supervisor of music in Akron and it was upon his recommendation that Mr. Glover succeeded him.

Founded Association

Probably Mr. Glover's most noteworthy achievement was the founding of the Ohio Music Teachers' Association in 1878. He was also one of the charter members of the Music Teachers' National Association in which N. Coe Stewart and Theodore Presser were the other prime movers.

For fourteen years, Mr. Glover directed the choir of the First Baptist Church and he later directed the choir of the First Methodist Church. For seventeen years he was a member of the quartet of the First Congregational Church and he was also a member of the Grand Army Quartet which toured the States in the interest of the McKinley campaign.

He sang bass with this organization,



Nathan L. Glover, for Forty-nine Years Supervisor of Music in the Public Schools of Akron, Ohio

but upon the death of one of the members, he stepped into the first tenor's place. Another interesting instance of the range of his voice is told concerning the time when a local church choir was presenting an oratorio with Evan Williams as soloist. Mr. Williams becoming suddenly ill and unable to sing, Mr. Glover was called from the bass section of the chorus and went on with the part.

In recognition of his services the Nathan L. Glover School was named for him in 1918.

J. G.

Winthrop College Scene of South Carolina Musical Pageant

ROCK HILL, S. C., May 20.—"The Making of South Carolina," a pageant with music, was given by students of Winthrop College on the campus, May 6. Spectators to the number of 8000 looked on while the succession of scenes depicting the state's history from the days of crinolines to the present was presented by a cast of 1100, the principal actors speaking lines written by Dr. J. E. Walmsley and Lillian A. Crane of the College. The Pageant orchestra, conducted by A. D. Lajoie of Charlotte, N. C., played incidental music from the works of Grieg, Dvorak, Rossini and Ponchielli as well as motifs composed by Nancy G. Campbell of the musical faculty. The event was attended by Governor and Mrs. R. A. Cooper of South Carolina.

DETROIT'S CHORUSES JOIN FORCES IN MAY FESTIVAL

Orpheus and Madrigal Clubs Give Program Conducted by Morse—Student League Has Benefit

DETROIT, May 21.—Detroit's musical calendar for the past two weeks has held little of interest with the exception of the concert given by the Orpheus and Madrigal Clubs and the Student League musical tea. The former event, on May 10, was the annual May Festival of the First Congregational Church and was the first large affair at which the Madrigal Club has appeared this season. This organization, composed of women's voices, is, like the Orpheus Club, under the leadership of Charles Frederic Morse. These women sing well together and show a decided improvement over last year. The feature of the evening was a cantata, "The Festival of Spring," composed by Henri Matheys, a Detroit musician. Both choruses were utilized in its presentation with splendid effects. The Orpheus Club repeated several of the numbers recently heard in its recital at Orchestra Hall and sang superbly. Helen Kennedy contributed a group of songs and Mrs. G. O. Ellis, Jessie Morehouse, C. O. Smith and Dr. E. B. Spalding sang the solo parts of the choral offerings. Mrs. Samuel C. Mumford, pianist, and Wayne Frary, organist, assisted as accompanists.

The annual musical tea of the Student League of the Tuesday Musicale was held at the home of Mrs. Leland B. Case on May 7, the proceeds going to the Tuesday Musicale as a foundation for its building fund.

The music was provided by Doris Wolfe, Frances Mack, Carolyn Sutphin, Helen Fairchild and Della Girardin, pianists; Mrs. Charles Halpern, Viola Bridges, and Louise Shepherd, vocalists; Helen Willert, violinist, and Mrs. A. Cooper, Edith Moore, Mrs. Elmer Flinn and Marion Hitchings, accompanists.

An unusual honor was conferred upon Mrs. Horace Dodge last week, when she was elected to the board of directors of the Detroit Symphony Society. Mrs. Dodge is the only woman member of the board and is filling the vacancy caused by the death of her husband, one of the most loyal supporters of the orchestra.

Margaret Romaine, who scored a success in concert at Arcadia earlier in the season, was soloist at the May Day music festival of the Detroit Shrine, which was held in Arcadia Auditorium on May 17. The program also included numbers by the Moslem Chanters and the Moslem Temple Band.

New Hampshire Choir Guild Gives Concert in Manchester

MANCHESTER, N. H., May 21.—The Choir Guild of the New Hampshire diocese gave its twenty-second annual festival on May 19. The guild was organized among the choirs of the state and it sings annually in some city. Its work was remarkable especially as only one ensemble rehearsal was held. The personnel of the choir includes more than 150 men and boys from Nashua, St. Paul's School, Concord, Portsmouth, Holderness and Manchester. H. Maitland Barnes is the guild organist and Harry C. Whittemore of Manchester, its conductor. The soloists were Maurice Burroughs of Nashua, Hermann Sander of Manchester, Arthur Hartford, tenor, of Portsmouth, and Edward K. Woodworth, baritone, of Concord. F. M. F.

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Ruth Miller:

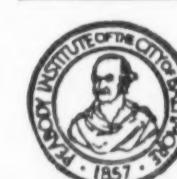
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NEW YORK, JUNE 4, 1921

AMERICANIZING MENDELBERG

Now comes a complaint from tidy little Holland that since his return to Amsterdam and his beloved Concertgebouw, the ruddy Willem Mengelberg is not the same as before he was enticed overseas. The sum and substance of the inferences is that he has become "Americanized." His programs, they intimate, support the insinuation.

Searching their minds for an answer to the question as to what this may mean, Americans may recall that when the doughty Mengelberg first took over the helm of the National Symphony, he indicated an intention to play "all" the Mahler symphonies. They are nine. He played two, the First and the Fourth. In the difference between two and nine, perhaps—but then the good burghers really ought to file a bill of particulars as to what they mean when they say "Americanized," before congratulations are extended to all concerned.

"GRAND OPERATICS"

It is an auspicious day for the cause of music in America when a periodical like *The Saturday Evening Post* consents to publish a series of articles such as "Grand Operatics," which is running in that magazine. It shows that the ground which musical magazines have been cultivating so assiduously for the past several decades is now capable of more extensive cultivation. It is proof that the general public is not only finding an interest in the happenings of the musical world, but that the management of the *Post* is astute enough to perceive that there is a real demand for articles of this nature, else it would not fill up its pages with material which is not desired by its readers when it could be filled easily with fiction, detective stories or what-not.

Aside from the fact that the publication of "Grand

Operatics" reveals that there is a higher level of musical knowledge and appreciation than has existed hitherto, it cannot be gainsaid that the material in the articles is instructive, entertaining and of genuine musical interest. Many a village maiden is foolishly lured into the belief that a prima donna's tiara awaits her, only to launch out upon a career, the possibility of which exists only in the phantasmagoric imagination of youth. The author, Edward H. Smith, evidently writes from an intimate knowledge of and contact with the musical, and especially, the operatic world. He makes no effort to prescribe a formula for the making of prima donnas; nor does he unduly discourage attempts to reach the desired goal. But he does paint a picture of the road over which the aspirant must travel, and pays his compliments to Fortune Gallo, Gatti-Casazza and other makers of grand opera.

It is by such articles as these which find their way into the columns of periodicals like the *Post*, that we may gauge the rapidity of our stride toward a real musical democracy. It is the music papers that prepare the soil and sow the seed; the popular magazines that cultivate the ground; but it is the masses of our great nation which will reap the harvest.

HARVARD'S GLEE CLUB ABROAD

No doubt there will be honors and honorifics without end for the Harvard Glee Club in its tour of France, with international courtesy and good will expressing itself in various ways besides the solid appreciation to which the Harvard vocal ensemble is so obviously entitled on the merits of its really admirable singing. But more important to American music, and to the colleges and universities themselves, is the effect which a successful tour abroad may have upon other institutions.

It is not likely that the French, little acquainted with the burlesque, vaudeville and minstrel programs which have been almost a tradition in college musical activities, will be able to appreciate fully the length of the stride which Harvard has taken away from accepted and time-honored limitations. They may view the singers more as followers in beaten paths than as trailblazers, a male chorus to be compared with various established choral organizations rather than a students' glee club diverted into what to its ilk are unusual fields.

The Harvard men can withstand the test of their abilities which this will imply. New York has not forgotten their fine program of old and new music last fall, which proved something of a revelation to concert patrons. But eyes other than those of their French hosts will be upon them. Other glee clubs will be watching. Already, some have been tempted to follow Harvard's lead, because of the exceptional success which has come to the Crimson's Glee at home. The European jaunt, if all goes rightly, should react in powerful persuasion on those who would rival Harvard in every field.

The cornetist and violinist arrested for playing for a fee in a West Virginia church on Sunday, thereby shattering the Blue Laws of one of our liberty-loving commonwealths, can supply first-hand information of the narrowness and bigotry of Oliver Cromwell's day.

The New York Philharmonic narrowly escaped disaster out West when a railway bridge was swept away. Happily, the wreck was averted. Otherwise what would have been left for the union and the four conductors to do next season?

Without malice, it might be suggested that those music club women who are determined to make jazz unpopular might accomplish their purpose by including it on some "popular" programs.

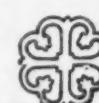
If the first cable messages correctly tell the story, Mascagni has done better than usual with his last opera, "Little Marat." For the sake of those who are reported to have paid as high as \$80 a seat to hear it, Americans—with their memories of "Lodoletta"—will hope so devoutly.

Anyway, the orchestral rocks ought to be pretty well charted by the time the Boston, San Francisco, Minneapolis and Seattle symphonies have solved their problems.

Along with their proverbial P's and Q's, proof-readers will have a time of it next season minding their S's, as one consequence of the announced visits of Strauss, Richard, and Straus, Oscar.

Perhaps Gatti-Casazza would be the first to applaud the statement of Toscanini that in America there is admiration for perfect discipline.

Personalities



Myrna Sharlow Borrows a Mount in Texas

This is not a subject taken from the movies, but a snapshot of Myrna Sharlow in surroundings that every good Texan will recognize. Miss Sharlow recently presented a song program at the West Texas State Normal School at Canyon, and it was near that institution that the camera was brought into action. The mezzo-soprano, following the advice of Horace Greeley to the youth of the opposite sex, went West and then further West, supplementing her successes in Texas with a happy and fortunate tour of the Pacific Coast.

Miller—Rosalie Miller, soprano, who is now in England, where she made her London début in recital on May 11, sang in the salon of Lady Cunard on May 5. On the preceding day she sang at Lady Bridges, where she also made an excellent impression.

Ray—In tribute to her master, Leopold Auer, Ruth Ray recently turned littérateur, and reviewed for a New York newspaper the book which Professor Auer has written on violin playing. She quotes the veteran pedagogue as exclaiming, when she once asked him about the bowing of a certain passage: "I do not care how you play it—play it with your toes—but make a sound."

Powell—With the newly stirred popular interest here in things scientific—a reverberation of Einstein's visit—it is apropos to recall that John Powell, the American pianist-composer, once evolved the theory as to why comets approached the sun head first and retreated tail first. As a consequence of this deduction Mr. Powell was admitted as honorary member to the Société Astronomique of Paris.

Harvard—So far as has come to light, but two women have the distinction of being members of a Kiwanis club. One of these is Sue Harvard, the American soprano, who made her operatic début at the Metropolitan in the season recently concluded. She was made an honorary member of the business men's organization in New Castle, Pa., her home town, because of the pride of her neighbors in her vocal achievements.

Tas—From the Hook of Holland comes word of a dinner given by Willem Mengelberg and Mrs. Mengelberg on May Day, at which the guest of honor was Helen Teschner Tas, the distinguished violinist. The table was in the form of the letter T, and Mme. Tas sat at the head. Next to her was seated M. Oyens, sponsor for the famous Concertgebouw Orchestra, and among the celebrated musicians present was Alexander Schmuller, the violinist, who came to America with Mr. Mengelberg.

Caruso—Not Enrico, but brother Giovanni, is the subject of these lines. Looking not a little like the tenor, and resembling him the more because of the good humor which was shining in his face, the visitor from Naples took exception to American ways of spelling, one day when he visited the offices of the Metropolitan Opera House. Taking a strip of paper and applying paste, he affixed it to the door of William J. Guard's office so as to blot out the letter U on the name-plate. "Now," he said, "it is what you call it—Gard."

Novello-Davies—Persuaded to call at her studio for a moment, after she had dined out with friends in celebration of her birthday, Clara Novello-Davies, the New York vocal teacher, was startled by many voices shouting out of the darkness happy returns of the day. Lights were switched on, and the studio was discovered crowded with pupils. A special song composed for the occasion was sung. Other events in honor of the birthday anniversary were a ball given by Lady Auckland at her residence, and a party in London by Ivor Novello, son of Mme. Davies, from which was posted a letter signed by each of the guests.

Kindler—Both Hans Kindler, the 'cellist, and Leopold Stokowski, conductor of the Philadelphia Orchestra, are fond of an occasional prank. So when Kindler looked over one of Stokowski's Philadelphia programs and expressed himself as regretting that he was not a member of the orchestra to help him in the playing of Mahler's Second Symphony, Stokowski told him to "come on and play." Concealing his identity, Kindler seated himself at the last desk in the 'cello section of the orchestra and enjoyed the experience immensely. Afterward he confessed that he so forgot his position at the back of the section as to play a part assigned to the solo 'cello.



Point and Counterpoint

By *Cantus Firmus*

MENGELBERG has become Americanized, complain the Hollanders. Americans complain that he has become Hobsonized.

MARYLAND American Guild of Organists Refuses to Admit Women as Members," reads a headline in our own M. A. Unquestionably not because these Marylanders are fossils but because they are too bashful to test their pedal technique.

TWO per cent conceit, only, not a whit more, is the proportion which may be possessed by an artist, according to the exacting Richard Hageman. The other 98 per cent, we take it, Mr. Hageman, is the allowance for personal vanity?

GOVERNOR MILLER Vetoes the Bill Aimed at Ticket Speculators." This is a refined publication so we suppress comment.

Another Questionnaire!

Dear *Cantus Firmus*:

Prompted by the example of Mr. Edison's latest questionnaire to test the knowledge of applicants for employment in his laboratories, I am inclosing here-with a list of questions to be answered by those wishing to enter a conservatory or musical institute.

This would aim, I believe, to encourage young applicants to acquire a wider knowledge of "things musical," a very valuable asset in their future career.

1. Name three or four of the many

beautiful ladies who lavished their sweet osculations to our dear parting Conductor Mengelberg.

2. Where is the actual residence of the famous "Mona," "Natoma" and "Canterbury Pilgrims"?

3. Who invented jazz?

4. Who are the most prolific modern composers besides Irving Berlin?

5. What relation do you find between the "Sleeping Beauty" of Ravel and Whiting's "Japanese Sandman"?

6. How many vibrations per minute a sound produces in the recording room of Edison laboratory. Is this vibration light, heavy or jazzy?

7. What constitutes a jazzy vibration?

8. Is a diminished seventh chord in any way related to an augmented inverted triad to whom a minor fifth has been added?

9. State the difference in sound produced by an empty pumpkin and a heavy cocoanut.

VINCENT E. SPECIALE.
Atlantic City, N. J.

* * *

Vocal Teachers, Attention

[Contributed by J. A. H.]

WE read recently in the London *Times*, that Monsieur Champy, a noted French biologist, experimenting upon tritons (whatever they may be!) found that "by a careful process of starvation he succeeded in changing the male triton into a neuter and then by feeding into a female." By the same process, would it not be possible to take a bass and following the process, change him to a baritone and thence into a tenor?



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BALTIMORE

Mendelssohn's Spinning Song

Question Box Editor:

Which of the Mendelssohn Songs Without Words is known as "The Bee's Wedding" and why?

PIANO STUDENT.

Baltimore, Md., May 21, 1921.

The name is sometimes applied to the Spinning Song, probably because the running accompaniment suggests the buzzing of bees.

? ? ?

Palestrina

Question Box Editor:

Who was the first composer whose music sounds satisfactory to our ears and when and where did he live?

GEORGE T. TUCKER.

St. Louis, Mo., May 25, 1921.

This might be open to discussion. We should say, however, that the balance of evidence would be in favor of Palestrina. He was born about 1525 near Rome and died on Feb. 2, 1594.

De Lara's "Messaline"

Question Box Editor:

Who sang the title rôle in the first performance of de Lara's "Messaline"? Where was it first produced? Was it ever sung at the Metropolitan?

BESSIE THOMAS.

New York, May 20, 1921.
"Messaline" was first sung by Emma Calvé at Monte Carlo in 1899. It was given in London in 1901 at Covent Garden and the following year at the Metropolitan with Calvé in the name-part at both places.

? ? ?

A Correction

In naming the movements of the Tchaikovsky "Nutcracker Suite" in the Question Box of the issue of May 21, two were inadvertently omitted, the "Trepak" or "Danse Russe" and the "Danse Chinoise." We are indebted to Carl Thorp, Jr., of Cleveland, for calling our attention to this omission.

Contemporary American Musicians

No. 172
Carl
Engel

CARL ENGEL, composer and editor, was born in Paris, France, July 21, 1883. He received his education in the University of Strasbourg in Alsace,

studying philosophy and literature and music under Prof. Jacobstahl; and in the University of Munich, taking up psychology, history of art and music under Prof. Sandberger. His violin studies were pursued under Fabian Rehfeld, Berlin, and he took up composition with Ludwig Thuille, Munich. He came to America in 1905 and since 1909 has



Carl Engel

been editor and musical adviser for the Boston Music Company.

Mr. Engel has been regarded as one of the keenest exponents of ultra-modern music in his writings. Among his published works are "Chansons Intimes," "Trois Epigrammes," "Trois Sonnets," "The Never Lonely Child," for voice; "Chant Nuptial" and "Triptych" for violin and piano, the latter performed in 1920 by Ethel Leginska and Harrison Keller and also by Keller and Heinrich Gebhard; and for piano, "Five Perfumes." He is a contributor to leading musical magazines, among them the *Musical Quarterly*, New York, and *The Chestrian* in London, for which he has written articles on Charles Martin Loeffler and on American music. His chief interests are the propagation of good music in America and the furthering of American composers. His chief vices, as he says, are "good cooking and old books." Makes his home in Boston.

Alberto Franchetti

Question Box Editor:
Can you tell me if there is a modern Italian composer of opera by the name of Franchetti? If so, what are his best known works?

L. B.
Morgantown, W. Va., May 4, 1921.

Alberto Franchetti was born in Turin on Sept. 8, 1860. He has composed numerous operas, two of which, "Cristo-

Can you tell me whether Charles Hackett is to sing in opera next season and if so, where? His name did not appear among those engaged for the Metropolitan next year.

FRANCES THOMPSON.

Englewood, N. J., May 25, 1921.
Charles Hackett will not be a member of the Metropolitan forces next season. We understand that he will sing at La Scala in Milan.



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Sept. 7th Northwestern University Gym., Evanston, Ill. Operetta.
12th Soloist, dedication services, Chicago.
17th Joint recital, Marquette, Mich.
Oct. 10th Soloist, Dedication Services, Chicago.
18th Program Renaissance Club, Chicago.
25th Consistory, Springfield, Ill.
26th Consistory, Springfield, Ill.
27th Consistory, Springfield, Ill.
Nov. 5th Service Club, Chicago.
6th Service Club, Chicago.
8th Recital, Orchestra Hall, Chicago.
11th Dedication Mt. Olive, Chicago.
12th Program, Springfield, Ill.
14th Concert, Springfield, Ill.
28th Joint Prog., Ill. Athletic Club.
Dec. 5th Joint Prog., Mt. Carmel Church, Chicago.
6th Consistory, Springfield, Ill.
7th Consistory, Springfield, Ill.
8th Consistory, Springfield, Ill.
10th Messiah, Rock Island, Ill.
14th Recital, Shrine, Springfield, Ill.
19th Messiah, Oak Park, Ill.
24th Soloist, Church of the Atonement, Chicago.
28th Redemption, Swedish Choral Society, Orch. Hall, Chicago.
30th Messiah, Bloomington, Ill.
Jan. 6th Program for Wayfarers Club, Chicago.
7th Program, Arche Club, Chicago.
9th Concert, Edgewater Evangelical Church, Chicago.
10th Recital, Davenport Women's Club, Davenport, Iowa.
18th Recital, Montevallo, Alabama.
23rd Concert, Freeport, Ill.
24th Faust, Dubuque, Iowa.
27th Soloist, Mendelssohn Club, Rockford, Ill.
Feb. 6th Soloist, La Grange Choir, Kimball Hall, Chicago.
7th Soloist Concert, Indianapolis, Ind., Athlete Club.
10th Program, Englewood Women's Club.
15th Recital, Bay City, Michigan.
18th Joint Recital, Elks Club, Rockford, Ill.
22nd Recital, Salamanca, New York.
27th Recital, Town Hall, New York City.
March 3rd Recital, Jordan Hall, Boston, Mass.
5th Joint Recital, Lake Forest University, Lake Forest, Ill.
6th Program, Powers Theatre, Chicago, Loyola University Alumni.
13th Concert, 2d Congregational Church, Rockford, Ill.
14th Consistory, Springfield, Ill.
15th Consistory, Springfield, Ill.
16th Consistory, Springfield, Ill.
31st Joint Recital, Shawnee, Oklahoma.
April 1st Messiah, Shawnee, Oklahoma.
3rd Program, Saddle & Cycle Club, Chicago.
11th Joint Recital, Milwaukee, Wis.
12th Paradise & Peril, Milwaukee, Wis.
18th Elijah, Marshall Field Choral Soc., Orch. Hall, Chicago.
14th Creation, Kirksville, Mo.
18th Pilgrim's Progress, Apollo Club, Orch. Hall, Ohio.
20th Elijah, People's Chorus, Indianapolis, Ind.
April 25th Program, Junior Boys' Home, Orch. Hall, Chicago.
26th Opera Concert, Madison, Wis.
28th Ill. Federation Musical Convention, Taylorville, Ill.
May 1st Seasons, Chicago Sing. Verein, Chicago, Ill.
10th Joint Recital, Bucyrus, Ohio.
12th Golden Legend, Fairfield, Iowa.
13th Elijah, Marion, Ind.
18th Program, Oak Park, Ill., Convention N. W. R. R. Women's Clubs.
20th Creation, Richmond, Indiana.
23rd Stabat Mater, Chicago, Ill.
26th Messiah, Decatur, Ill.
27th Redemption, Elmhurst, Ill.

Mr. Kraft's engagements for June are as follows:
June 7th Elijah, Chicago, Ill.
12th Elijah, Albion, Mich.
15th Program, La Salle, Ill., Commencement.

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LHEVINNE FEATURE OF WEEK IN INDIANAPOLIS

Pianist's Recital Distinguished by
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Presents Frieda Klink

INDIANAPOLIS, IND., May 21.—A program of piano music was offered by Josef Lhevinne on May 18 at the Masonic Temple under the management of Willoughby Baughton and Horace Whitehouse. An audience, small but discriminating, showed distinct appreciation of the many remarkable details which characterize the playing of Lhevinne. His program embraced the Schumann "Carnaval," the Weber-Tausig "Invitation to the Dance," Rubinstein's Prelude and Fugue, the Schulz-Euler "Blue Danube," Andante in F by Beethoven, and a choice Chopin group, to which he added several extra numbers.

A concert given by the Männerchor on May 20 at the Academy of Music presented Frieda Klink, mezzo-contralto, formerly of Indianapolis, now in New York. Her program was an interesting one, giving her ample opportunity to display her rare vocal qualities. Miss Klink received a warm reception. Her numbers included several arias, a Brahms group, works by Massenet, Poldowski, Rachmaninoff and a group of American Songs. Mrs. Arthur G. Monninger gave valuable support at the piano.

P. S.

Dicie Howell Under Evelyn Hopper's Direction

Having completed two seasons in the concert field, Dicie Howell, soprano, is planning for her third, when she will come under the direction of Evelyn Hopper. Her recent success in "The Damnation of Faust" at the Fitchburg Festival has been followed by several appearances in concert. On May 25 she was soloist at the recital given to mark the graduation of the nurses at the Flower Hospital of New York. During the first week of June she is giving a recital at the College of Music in Meadville, Pa., and one at Greenville, N. C. She will divide the summer months between her home at Tarboro, N. C., and Virginia Beach, with occasional trips to New York for appearances.

Wichita Chorus Turns from Handel to Gilbert and Sullivan for Annual Event

WICHITA, KAN., May 28.—The Municipal Chorus, conducted by Harry Evans, gave three performances of Gilbert and Sullivan's "Pinafore" at the Crawford on May 17 and 18, instead of its usual spring performance of "Messiah," which has been the crowning feature of the work of the chorus for the past three years.

The opera was well staged and the

performance on Tuesday night by far the best of the three. The ensemble work was excellent, though the male section was weak in parts. The cast of members of the Municipal Chorus, included E. C. Bush as Sir Joseph Porter, J. H. Doty as Captain Corcoran, Ray McGlynn as Dick Deadeye, A. C. Adamson as Bill Bobstay, E. C. Pearson as Bob Becket, Emma Barnsdall as Hebe, and Mrs. Alta H. Richardson as Little Buttercup. The performances were under the auspices of the Kiwanis Club, and the proceeds are to be devoted to the project for the erection of a Spanish-American War memorial.

T. L. K.

New Britain Hears Marie Sundelius in Sunday Afternoon Recital

NEW BRITAIN, CONN., May 23.—Marie Sundelius, soprano of the Metropolitan, assisted by Filmore Ohman, pianist, gave a recital here Sunday afternoon. Miss Sundelius sang two airs from "Bohème," and an aria from "Traviata," a group of songs by Grieg, Dvorak and Stange, and a group of Swedish folk-songs.

F. L. E.

Flonzaleys' Season Booking

While the Flonzaley Quartet is absent in Europe, it is not forgotten in America. To date, the quartet has been booked in the following towns: Middlebury, Hartford, Haverhill, Providence, Williamstown, Montclair, East Orange, Chicago, Kenosha, Milwaukee, Des Moines, Kansas City, Cedar Falls, Indianapolis, Louisville, Cincinnati, Mount Vernon (Ia.), Columbus, Delaware, Pittsburgh, Detroit, Toronto, Cleveland, Buffalo, Aurora, Ithaca, Philadelphia, Boston, Portland (Ore.), Washington, Charleston (S. C.), Charlottesville, Baltimore, Montreal, Princeton, Dobbs Ferry, Godfrey, Joplin, Leavenworth,

Lawrence, Winfield, Oklahoma City and Dallas. The total number of its engagements varies from ninety to a hundred. The players will also give their annual subscription concerts in Boston, New York and Chicago during their eighteenth season.

FESTIVAL IN READING

Choral Society Presents Second Event with Jollif as Soloist

READING, PA., May 21.—The second May Festival of the Reading Choral Society was given in the Rajah Theater, May 17. Under the leadership of N. Lindsay Norden, the work of the society has materially improved. The tone quality and ensemble are more effective and there is greater attention to rhythmic detail and intelligent interpretation. In Gericke's "Chorus of Homage" and Elgar's "Death on the Hills" realistic choral effects were obtained and the difficulties were surmounted with apparent ease. Two examples of the modern Russian school were given in a masterly style and with impressive effect. Reading is fortunate in having a large choral body of such ability and owes much to Mr. Norden's skill. Norman Jollif, baritone, made his first appearance here. He is the possessor of a voice of fine resonance.

W. H.

Hugh C. Price Gives Piano Recital in La Salle

LA SALLE, ILL., May 21.—Hugh C. Price, pianist, gave a recital in the high school auditorium Wednesday evening, May 4. The program opened with Scarlatti's Pastorale and Capriccio, followed by Schumann's Arabesque, Op. 8, and nine preludes by Chopin. The final number was Moszkowski's "Caprice Espagnol." Mr. Price was well received by the audience, this having been his sixth recital here during the season.

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Pay Valedictory Tribute to Dr. Stanley at Ann Arbor

Great Festival Is Climax to Conductor's Splendid Career—Wields Bâton for Last Time at Twenty-eighth Pageant of Music—Stock Orchestra Again Assists—Harrold, Hinkle, Alcock, Murphy, Harrison, Bori, Bloomfield-Zeisler, Sparkes, Van Gordon, Marshall, Grace Johnson-Konold, Holmquist, Middleton and Other Soloists Appear—"Aïda," at Last Concert, Marks Dr. Stanley's Final Appearance as Conductor



Scene at Dr. Albert A. Stanley's Final Appearance as Conductor of the Ann Arbor May Festival, on May 21, When "Aïda" Was Performed. In the Photograph Are the University Choral Union and the Chicago Symphony, with Conductors Stock and Stanley at the Desk; in the Center Are the Soloists, Charles Marshall, Lenora Sparkes, Gustaf Holmquist, Cyrena Van Gordon and Arthur Middleton

ANN ARBOR, MICH., May 28.—Ann Arbor's twenty-eighth May Festival, which closed on May 21, proved in every respect a worthy climax to the long years of service which its distinguished conductor, Dr. Albert A. Stanley who resigns this year, has rendered to the cause of music. When Michigan's "grand old man of music" waved his bâton with the final note of a fine performance of Verdi's "Aïda," more than 5,000 music lovers, assembled from all over the country, realized that this was the occasion for valedictory tribute to a man who, since coming to Ann Arbor thirty-three years ago, has had a tremendous influence in developing music in the Middle West. If there was sadness at the thought that Dr. Stanley was about to give up his active work, there was joy in the recognition of his great success and the fact that his final festival should have been so admirable in every way.

As usual, six concerts were given: May 18, with matinées on Friday and four evening performances, beginning Saturday. Since the inception of the

festival in 1894, the University Choral Union of 300 voices has given several times practically all of the great oratorios and operas adaptable to concert performance. This year, as usual, the Union contributed two entire programs, in addition to participating in the miscellaneous concerts.

During these twenty-eight years, only two orchestras have participated: the Boston Festival, under Emil Mollenhauer, from 1894 to 1904, and the Chicago Symphony, under Frederick Stock, for the seventeen festivals since that date.

Since 1913, when the completion of Hill Auditorium made possible enlarged activities, a chorus of several hundred school children has also appeared in one of the afternoon concerts.

Stock Opens Festival

The festival this year was opened by Dvorak's Overture, "Husitzka," presented by Mr. Stock and his band of players, who are always greeted as old friends by Ann Arbor audiences. After this, Orville Harrold, who was heard for the first time in Ann Arbor, sang "Ah Fuyez, Douce Image," from

"Manon" in most satisfying manner. Later he sang Donizetti's "Una Furtiva Lagrima," from "L'Elisir d'Amore," and for his third number "Salut Demeure" from "Faust." His efforts were so satisfying that he was roundly applauded at every appearance and was obliged to add several unannounced numbers. His voice was at its best and he entered into the festival spirit so whole-heartedly that a more satisfying artist for the opening concert could scarcely have been engaged.

Mr. Stock and his players, always favorites in Ann Arbor, came in for their full share of glory, and on all sides the most enthusiastic comments were heard. They gave Tchaikovsky's Symphony No. 2, in C Minor, Op. 17, and de Sabata's Symphonic Poem, "Juventus."

The program was brought to a close by Dr. Stanley's "Chorus Triomphalis," a March-Fantasia for orchestra, chorus and organ, which was given by special request. Dr. Stanley's appearance on the platform was the signal for a riot of enthusiasm, the entire audience rising to its feet. It was some time before he was permitted to begin, and at the close he was given an ovation in the true sense of the word.

Dr. Stanley's composition, which is a march, orthodox in treatment, with a leaning towards the freedom suggested by the qualifying Fantasia, was written for the celebration of the twenty-fifth anniversary of James Burrill Angell's presidency of the university, and was dedicated to Dr. Angell's wife, Sarah Caswell Angell. The admirable text for the chorale was written by F. N. Scott.

"Elijah" Finely Sung

The second program brought together the united resources of the orchestra, chorus and a splendid cast of soloists in a performance of Mendelssohn's "Elijah" which was masterful in every way. Florence Hinkle and Merle Alcock who have been heard many times in Ann Arbor to splendid advantage, sang their respective rôles with all the musicianship and dignity required; Grace Johnson-Konold, soprano, as *The Youth*, made a fine impression, and Lambert Murphy, tenor, could hardly have been surpassed. Special interest centered in Theodore Harrison as *Elijah*, as for five years he

[Continued on page 28]

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Dr. Stanley Lays Down Bâton After 33 Years at Ann Arbor

[Continued from page 27]

was head of the voice department of the Ann Arbor University School of Music. He proved himself a very fine *Elijah*. The splendid work of the double quartet of Ann Arbor musicians—Mrs. Grace Johnson-Konold, Maude C. Kleyn, sopranos; Doris Howe, Nora Crane Hunt, contraltos; George Oscar Bowen, Harry G. Mershon, tenors; Robert Dieterle, Robert McCandless, basses—was also most satisfying. With splendid orchestral support and a cast of the best soloists, the chorus and Dr. Stanley had abundant opportunity to give of their best and so they did. Never was Dr. Stanley's ability as a choral conductor shown to better advantage, and the chorus, always under full control, sang its best and responded to his every wish.

Sing Work Dedicated to Conductor

On Friday afternoon the children of the public schools, to the number of 500, occupied the center of interest. For months they had been in training under George Oscar Bowen, director of music in the public schools, his associate, Lou Allen, and a corps of able assistants. They offered several groups of children's numbers of varied styles and made a most pleasing impression.

Their most ambitious offering was

"The Voyage of Arion," a dramatic cantata for baritone solo and children's chorus, written by Earl V. Moore, of the music faculty, to words by M. C. Wier, dedicated to Dr. Stanley.

This work is attractive in style and reveals creative genius of a high sort. The children sang with joy and enthusiasm and captivated their hearers. Boisterous applause could not be suppressed until after both Mr. Moore and Mr. Wier had been called to the platform.

Chase Sikes, who sang the beautiful but difficult baritone solo, as well as a group of songs, was most cordially received. Further variety was added to the program by the appearance of Marian Struble in two violin numbers by Wieniawski and Sarasate. Miss Struble is a most satisfying young artist who has received all her instruction from Samuel P. Lockwood of the University School of Music. She recently won the State prize for young musicians in the contest conducted by the Federated Musical Clubs.

Bori Feature of Fourth Program

Lucrezia Bori triumphed in her first Ann Arbor appearance. Hers is an art which appeals to all. Heralded as a star of first magnitude, she easily lived up to her reputation and made a lasting im-

pression upon a music-loving public at the fourth concert. In addition to the three arias on the program "Giunse alfin il Momento" from "Marriage of Figaro" "Depuis le Jour" from "Louise," and "Mi Chiamano Mimi" from "La Bohème," she was obliged to contribute encores after each appearance and had to return to the stage many times. In this same program Mr. Stock and his players again came in for much praise. They played the Bach-Abert Choral and Fugue in G Minor, Liszt's "Mephisto" Waltz, "Woodland Suite" by MacDowell, the Prelude to "Die Meistersinger" and Dr. Stanley's Symphonic Poem, "Athena," which the composer conducted. This fine work, like the "Chorus Triomphalis" given at the first concert, portrayed Dr. Stanley's unique and scholarly creative ability. Altogether the evening's entertainment was most satisfying.

The outstanding features of the fifth concert were the splendid playing of the soloist of the day, Fannie Bloomfield-Zeisler, and of the orchestra. The latter offered as the opening number Mozart's Overture to "The Magic Flute" and the Symphony in C No. 10, by Schubert, and the former gave Chopin's Concerto, No. 2, in F Minor. Mrs. Zeisler has not been heard in Ann Arbor for years but a more popular artist could hardly have been chosen. She was recalled many times, the concert being prolonged until she had played five encores and had returned and bowed as many more times.

"Aïda" Closes Festival

Verdi's ever popular "Aïda" was the subject matter of the closing concert and it was ably assembled by a coterie of musicians who were alert to every traditional nicety of the work. First of all, an adequate cast had been brought together: Lenora Sparkes as *Aida*; Cyrena Van Gordon as *Amneris*; Grace Johnson-Konold as *The Priestess*; Charles Marshall as *Radames*; Arthur Middleton in the dual rôles of *Amonasro* and *Ramfis*; Gustaf Holmquist as the *King* and Robert McCandless as the *Messenger*. Every available seat in the house was occupied and in the rear there was a cordon of standees happy to think that they had even gained admission. The soloists all responded to the exacting technicalities of the work with poise and seriousness, and the orchestra was perfectly at home. The chorus, with the realization that it would never again sing under good Dr. Stanley, did its best. Altogether the performance may well be said to have been monumental and memorable.

P. T. O.

Dr. H. J. Tily of Philadelphia has engaged Norman Jollif to sing in "Faust," and a concert of Herbert compositions at Willow Grove, June 30, under the bâton of Victor Herbert.

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REGINA VICARINO

SCORES IN OPERA

Miss Vicarino can sing. Her head notes are particularly brilliant, her pitch is perfect. She shows definite signs of operatic training and tradition. The mad scene she not only sang beautifully, but acted with great skill.—*New York Globe*. (*Lucia*)

To find singing with which to compare Vicarino's in *Traviata*, the critic cannot stop short of a Tetrazzini's or a Sembrich's.—*Walter Anthony, San Francisco Call*.

Her pure tones soared to the highest altitudes with such ease and certainty as made them appear to be but a matter of natural selection and accomplishment. Her scales were as limpid as the running brook, and with a certainty of intonation and brilliancy as rivaled a flute.—*Wilson G. Smith, Cleveland Press*. (*Traviata*)

Miss Vicarino is an artist to her finger tips. She commands a notable coloratura, and can also voice an expressive cantabile with rare taste and refinement.

—*James H. Rogers, Cleveland Plain Dealer*.

Regina Vicarino not only sang with superb artistry, but she also revealed herself as an emotional actress of brilliant talent. By the consummate welding of her two arts, vocal and histrionic, she ennobled the unhappy heroine into a memorable figure of poignant tragedy.

—*St. Louis Post Dispatch*.

Not in many days has Boston enjoyed a *Gilda* as charming as that of Regina Vicarino last evening. Young, fair to look upon, and sweet voiced, a *Gilda* in keeping with the intent of the composer.—*Boston Traveller*. (*Rigoletto*)

Regina Vicarino, who has an enviable position among opera singers, was enchanting as *Gilda*. Her voice is silvery, and the high notes in the register were entrancing.

—*Baltimore Sun*.

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MUSIC TESTS AT YALE

Professor Bingham Makes Experiments in Mental Reactions

NEW HAVEN, CONN., May 20.—Interesting tests in psychology were held at Yale yesterday where the effects of music on various groups were noted. Thomas Edison is interested in the work. In many centers groups of people hear five musical numbers, then they note on a card the reaction on their moods. These cards are sent to the experts in New Jersey, where they are collated and the results will be laid before the American Academy of Sciences. The idea is that if it is found certain kinds of music produce certain results, as these tests seem to show, music may become useful in treating human maladies. The object of the test was to have intelligent persons register their moods before and after they listened to music, vivacious, majestic, exciting, soothing, as the case may be, jotting down the reaction.

Professor Bingham of Carnegie School of Technology devised the test cards, which were distributed. Each man was to note what kind of music he particularly desired to hear, the suggestive list naming eight kinds, among them "sad," "weird" and "joyous." The Triumphal March from "Aida," an Albert Spalding record of Raff's Cavatina for violin, an orchestral record of the current musical comedy "Sally" and the song "A Perfect Day" were the numbers used.

A. T.

Blanche Goode Plays at Smith College

NORTHAMPTON, MASS., May 26.—A member of the Smith College music faculty, Blanche Goode, pianist, appeared in recital at the John M. Greene Hall recently. Technical brilliance combined with richness of tone to give her playing an interesting range of emotional expression. Opening with a Mozart sonata, Miss Goode's list included also the "Etudes Symphoniques" of Schumann, a Chopin group, Malipiero's "Barlumi" and the Wagner-Liszt "Liebestod."



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RECITALS ORATORIOS
FESTIVALS

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Stars Aid in Festival at Springfield, Mass

Nineteenth Annual Event Extends Over Four Days—Veteran Leader, John J. Bishop, Again Conducts—Philadelphia Orchestra Under Thaddeus Rich, a Feature—Bauer, Mabel Garrison, Toscha Seidel, Royal Dadmun, Paul Althouse, Corinne Rider-Kelsey, Jeanne Laval, Walter Greene, James Price, George Siemonn, Marguerite Ringo, and William Churchill Hammond Among Soloists

SPRINGFIELD, MASS., May 28.—The annual four-day musical festival, the nineteenth of the series, was brought to a successful close on May 27. It was a festival of memorable programs, but, regrettably the attendance at all the concerts did not measure up to the standard set in former years. On this occasion the Philadelphia Orchestra aided, Dr. Thaddeus Rich, appearing as conductor.

William Churchill Hammond, head of the music department of Mt. Holyoke College, according to a now well-established custom gave the opening organ recital. He played to a capacity house in the large \$2,000,000 Auditorium. His program included numbers by Bach, Stoughton, Pietro Yon, N. H. Allen, Merkel, Greig, Howe and Walling. He was assisted by the new Mendelssohn vocal quartet who were making their initial appearance. Their numbers from the "Stabat Mater" and "Rigoletto" won for them unstinted applause. The quartet comprised Mrs. Gertrude C. Simpson, Anna M. Wollman, Edward E. Hosmer and Walter B. Marsh.

The second program was devoted to Mendelssohn's "Elijah," sung by the Festival Chorus of 300 men and women and conducted by the veteran leader John J. Bishop. The soloists were Corinne Rider-Kelsey, soprano; Jeanne Laval, contralto; Royal Dadmun, baritone, and Paul Althouse, tenor, and a rich background for their work was provided by the orchestra and by Harry H. Kellogg who played the new municipal organ. Effective "secondary solo" service was rendered both in this concert and in the following evenings' presentation of Gabriel Pierné's "Children's Crusade" by a quartet of local women choir singers.

Dr. Rich's organization distinguished itself particularly well in the Friday afternoon concert with a fine interpretation of Rimsky-Korsakoff's "Scheherazade." They also did admirably in the



Photo by J. Carroll Brown, Inc.

Notables in Music at the Springfield, Mass., Festival—Left to Right: Toscha Seidel, Violinist; Mabel Garrison, Soprano; Ernest Newton Bagg, Music Editor, Springfield "Union"; Walter Greene, Baritone; Mme. Seidel, and Dr. Thaddeus Rich of the Philadelphia Orchestra. In Circle: Harold Bauer, Pianist.

orchestral accompaniment for the Saint-Saëns Concerto No. 4 in C Minor, in which Harold Bauer was the soloist. Mr. Bauer has never exhibited, here, more command of his remarkable powers. He also played a Chopin Ballade and Liszt's D Flat Etude, and went to Scarlatti for an extra number.

The "Children's Crusade" was given in the evening with the combined voices of a group of 200 children and 300 adults. The oratorio work of this combination proved indeed memorable. The bâton of J. F. Ahern, supervisor of music in the Springfield Schools, kept the children "in line" from a point in the orchestra between their section and Mr. Bishop, who was the conductor in charge. The children sang with exceeding charm and spontaneity, and with precision. Their work was the feature of the occasion and they were compelled several times to make acknowledgment of the applause.

Mabel Garrison sang the soprano part of *Alain*, the blind boy, with distinction and imaginative power. In the duet "O Come to Jerusalem" with the child *Allys*,

the latter taken by Marguerite Ringo, who displayed a rich, luminous soprano voice, and in the solo, "O, Beautiful Water Blue" she sang with a beautiful quality of tone. In the smaller parts allotted to them Walter Greene, baritone, and James Price, tenor, displayed a full perception of the dramatic possibilities of their parts.

Toscha Seidel, the Russian violinist, was given an enthusiastic reception on Saturday afternoon. His playing of the Saint-Saëns "Rondo Capriccioso" was brilliant. Especially evident was his exceptional technique in the Mendelssohn Concerto. One of the gems of this all instrumental program was Strauss' "Death and Transfiguration." In the evening the orchestra scored again when they played the "Tannhäuser" Overture.

On the Saturday night program Mabel Garrison was again the principal soloist. She took the place of Hulda Lashanska who was prevented from appearing

by illness. Miss Garrison's husband, George Siemonn, not only played some of her piano accompaniments but also conducted the orchestra. The soprano sang the Rimsky-Korsakoff "Hymn to the Sun," and several other numbers.

Walter Greene, a new singer here gave his two baritone solos with splendid spirit. Particularly in his encore piece, the Weckerlyn Romanza, he gave compelling evidence of genuine artistry. Paul Althouse further deepened the favorable impression he had made in "Elijah."

Irene Williams and Phoebe Crosby both scheduled to appear were obliged to cancel their engagements. E. N. B.

Cecile de Horvath
Leaves Faculty of
Bush Conservatory



Cecile de Horvath, Pianist

CHICAGO, May 24.—In order to devote more time to concert work, Cecile de Horvath, pianist, has severed her connection with the faculty of the Bush Conservatory. She plans to accept only a limited number of private pupils next season. During the summer she is busying herself with the preparation of recital programs. Mme. de Horvath is the only person who has ever been accepted as a coaching pupil by Ossip Gabrilowitsch. Several of her pupils have been brought out in recital and also in orchestral appearances with the New York Symphony, Walter Damrosch, conductor, and the Berlin Philharmonic, Dr. Ernest Kunwald, conductor.

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WALLA WALLA ARTISTS PRESENT "MAGIC FLUTE"

Washingtonians Hear Stransky Forces on Northwest Tour—Annual High School Contest Held

WALLA WALLA, WASH., May 25.—A most interesting achievement by local artists was the presentation of Mozart's "Magic Flute," under the conductorship of Oswald Olsen, in the Keylor Theater on May 10. First honors were shared by Genevieve Sevy of Milton as *Pamina*, and Mrs. R. H. Holmes as *Queen of Night*. Miss Sevy used a soprano voice of clarity in her rôle, and Mrs. Holmes sang with excellent technique and acted well. J. Francis Cramer was an acceptable *Tanino*, singing in good voice. Harold Myers was effective in the comedy rôle of *Papageno*, and John Sage was *Mono-statos*. The male choruses and the ensemble generally were excellent.

The Philharmonic Orchestra of New

York, Josef Stransky, conductor, was heard here recently in concert under the auspices of the Burnett School of Music. The program offered was an eminently satisfactory one.

The annual music contest of the High School was held on May 16. The prizes were awarded in the piano department as follows: Opal McNichols, first; Bethel Stack, second; Vivian Hill, third; Hester Augustavo, fourth. All the winners were pupils of the Malen Burnett School. The vocal prizes were awarded to John Sage, Vida Norman, Audrey Speer and Harold Myers, in the order named.

In a piano recital in the Keylor Theater, Lois Cassil displayed brilliant technique and admirably gave a program including Schumann's Symphonic Etudes, "Liebestraum," by Liszt, and a MacDowell Concert Etude. There were pleasing numbers by Gladys Lane, contralto, and John Sage, baritone. M. B.

END FORT COLLINS SERIES

Los Angeles Orchestra, Final Attraction Provided by Community Chorus

FORT COLLINS, COL., May 28.—The concert given by the Los Angeles Philharmonic at the Empress Theater, May 17, was a triumphant conclusion to the musical season of the Fort Collins Community Chorus, under the auspices of which the orchestra appeared. The Chamber of Commerce, Rotary Club and Lions Club actively aided in making the event a financial success and there is much sentiment here in favor of permanent support for the chorus.

In spite of a heavy rainstorm the theater was filled. Walter Henry Rothwell, conductor, and the orchestra gave encore after encore at the close of the program, and Emile Ferir was induced to grant an encore after his viola numbers.

The Community Chorus has always sponsored the best music and the results of the past season have justified its efforts.

The first outside recognition of the chorus came during Denver Music Week when it was the only organization outside of Denver invited to sing in the Auditorium, May 25. E. A. H.

Lynchburg Choral Club Ends Season with "Ruddigore"

LYNCHBURG, VA., May 25.—The Lynchburg Choral Club, William Black, president; Maryon Martin, director, presented Gilbert and Sullivan's "Ruddigore" on the evenings of May 20 and 21 as finale to a highly successful season.

G. B. M.

Open "Clef Studios" in Minneapolis

MINNEAPOLIS, May 28.—Holding a solo position in one of the local churches, Wilmett Goodwin, baritone, has joined with Marion Austin Dunn, pianist, and Florence Austin, violinist, in opening the Clef Studios, for instruction in voice, piano and organ, harmony, theory, public school music and violin. Miss Austin, besides her work at the studios, is teach-

ing two days a week at Carleton College in Northfield, where she appeared as soloist at the annual Choral Society concert recently. Concert engagements which are occupying these artists include appearances for the Twin City Musical and Dramatic Club and a private musicale of the Sigma Alpha Iota sorority at the home of Mrs. G. E. Anderson in St. Paul. Mrs. Dunn played her own Berceuse for organ, which is being published by the White-Smith Company, among the numbers which she offered at her appearance for the Minnesota Chapter of the American Guild of Organists.

Ethelynde Smith Admired in Recital at University of Wyoming

LARAMIE, WYO., May 20.—Although suffering from a severe cold, Ethelynde Smith, soprano, made an excellent impression at her recent recital in the University of Wyoming Auditorium. This was Miss Smith's second appearance in this city. With Hazel Everingham at the piano, Miss Smith gave a program including arias by Handel and Haydn, a group of German Lieder in English translation, "Depuis le Jour" from Charpentier's "Louise," modern Russian and American songs, an aria from Cadman's "Shanewis" and a group of children's songs. She had to repeat "The Icicle" by Karolyn Wells Bassett and also to give four encores. Her appearance was under the auspices of the Artists' Course of the University, G. E. Knapp, director.

Following the concert, a reception in honor of the artist was given at the home of Judge C. P. Arnold.

SAN FRANCISCO, CAL.—Arthur Argiewicz, a member of the faculty of Ada Clement Music School, presented his pupil, Gaetane Britt, violinist, in recital lately. Kathryn Woolf, pianist; Horace Britt, cellist, and Ada Clement, pianist, were also heard. Horace Britt is a soloist with the San Francisco Symphony. The regular monthly event of the Ada Clement Music School was a piano recital by Ethel Palmer and Hazel Nichols, both members of the faculty.

HEAR LOS ANGELES PIANIST

Van den Berg Presents Modern Program —Ellis Club in Concert

LOS ANGELES, CAL., May 21.—Brahm van den Berg, pianist, presented a program of modern works at Trinity Auditorium, May 16. The first half of the program was devoted to a new sonata by Leopold Godowsky. An exceedingly lengthy work lasting nearly an hour, it nevertheless proved of much interest especially in the scherzo and fugue movements. Other modern numbers and a Liszt group further proved Mr. van den Berg's pianistic prowess.

A distinct artistic and financial success was the concert of the Ellis Club in Santa Ana. The soloists were Norina Coleman, soprano, and Harold Proctor, tenor. Mrs. Hennion Robinson accompanied the club.

Louis Persinger, concertmaster of the San Francisco Symphony, is now concertizing in Colorado, but will spend the summer in and near Los Angeles.

The postponed dinner of the Gamut Club brought a number of artists who delighted the guests with an impromptu program. Those who gave musical numbers were Alice Gentle, Katherine Shank, Anna Ruzena Sprotte, Basil Ruysdael, G. P. Walker, Seraphin Pla and Roy Atwell. The speakers were E. C. Judah, who presided; A. L. Fenton, Dr. Harry S. Durant, Harry Cook and Charles F. Lummis.

W. F. G. Chicago Teacher Visits Washington

CHICAGO, May 21.—William Shakespeare, Jr., the well-known vocal teacher in the Fine Arts Building, left Thursday evening for Washington to visit his father, the noted teacher and author of several textbooks on voice culture, who sails for his home in England May 25. Mr. Shakespeare will remain in Washington several days before returning to Chicago. M. A. M.

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SOLOISTS APPEAR WITH KRIENS SYMPHONY CLUB

Idelle Patterson and Katinka Narinska
Aid Orchestra in Aeolian
Hall Program

The Kriens Symphony Club with the assistance of Idelle Patterson, soprano, and Katinka Narinska, pianist, gave one of the season's best amateur orchestral programs before a crowded house in Aeolian Hall on Tuesday, May 24.

Mme. Patterson showed a distinct understanding and feeling for the demands of recital work in all her songs. The Mad Scene from "Lucia" with William Schade playing the flute obbligato, she sang with consummate skill and delicacy of expression. Her other numbers in-

cluded songs by Liszt, Del Riego, Baddi, and Kriens' "Love in April."

Mme. Narinska's playing was admirable. She displayed compelling force in her handling of heavy forte passages of her numbers, but when delicacy was required she was equally at home. Admirable were her interpretations of the Gluck-Brahms Gavotte, Chopin's Ballade in G Minor and the Brahms Rhapsody in E Flat.

Christiaan Kriens conducted with skill and musically feeling. Especially good was the work of the orchestra in Mendelssohn's "Fingal's Cave." The first movement of Beethoven's "Pastoral" Symphony was also given in good style, but the players seemed to find their happiest medium in their conductor's "Marche Crôle."

The Symphony Club was organized

nine years ago by Mr. Kriens as an orchestral school and each year it has progressed steadily until it now holds a place as an institution of merit in New York music. Anna V. Daly, a pupil of Mr. Kriens, is concertmaster of the orchestra.

Two Soloists at Steel Pier Concert

ATLANTIC CITY, N. J., May 23.—The audience which crowded the Casino of the Steel Pier last evening heard a concert of the first order given by the orchestra under the baton of J. W. F. Leman. Ethel Dobson, coloratura soprano, gave the brilliant "Perle du Brésil" aria, with Mr. Modesti playing the flute obbligato. She showed thorough technical knowledge as well as good natural gifts. Erl Beatty, pianist, was another soloist, playing the Beethoven C Minor Concerto. He has been heard at other Steel Pier concerts but never to better advantage than at this. The orchestral numbers were Mendelssohn's "Midsummer Night's Dream" Overture, Rimsky-Korsakoff's "Scheherazade," a Fantasia on material from Puccini's "Tosca" and the "España" Rhapsody of Chabrier.

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Marie Zendt Takes Music to Alaska on Summer Tour



Marie Zendt, Soprano

CHICAGO, May 28.—Marie Zendt is one of the few artists who have made a concert tour in Alaska. This she did last summer, appearing in all of the principal cities and singing to sold-out houses. She spent a good part of the current season in New York. On Feb. 20 last she sang in the "Creation," at Wichita, Kan., and later gave a recital at Hays, Kan. From there she went to Washington, D. C., where she sang for the Press Club; then back to Philadelphia and New York. In the early fall Miss Zendt will sing at the Stadium in Tacoma, Wash. She is one of the most popular sopranos in the Middle West.

M. A. MCLEOD.

Martinelli, Didur and Lazzari Cross
Andes on Mule-back

Snows blocking the Trans-Andean Railway compelled Giovanni Martinelli, Adamo Didur, and Carolina Lazzari, all of the Metropolitan, to start by mule caravan across the Andes in an effort to keep their operatic engagements at Buenos Aires. A cable from Osorno, Chili, announced their departure from Valparaiso. Mr. Martinelli is due for the opening performance at the Teatro

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Musical America's Open Forum

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Editor MUSICAL AMERICA.

Publishers and the Moszkowski Fund

To the Editor of MUSICAL AMERICA:

In perusing the list published in your issue of May 28 of contributors to the fund to aid the aged Moszkowski, who is said to be in want in Paris, I do not see the names of several prominent American music publishing houses. Their names ought to be there, and I make bold to say that every one of them ought to contribute not less than several hundred dollars to the fund.

Perhaps before these lines are in print they will have done so. But should they fail to, it is my hope that this letter will point out to them that it is their duty to come to the assistance of a musician from the sale of whose music they have made a great deal of money. As is well known, Moszkowski's most widely known piano composition, *Serenata*, was what is known in publisher's parlance as a "non-copyright." Consequently when the piece was heard in America and acclaimed a popular success, many of our music publishers issued it, not only as a piano solo (its original form) but in transcriptions for violin, cello, trio, orchestra, etc. From these Moszkowski received no monetary benefit. The case is not an isolated one; Sir Edward Elgar has also received nothing from the sale of millions of copies of his "*Salut d'Amour*," which has been published everywhere in the world in all sorts of arrangements, for piano, violin, cello, chorus, orchestra, organ—even as a song, words being added to the melody.

Let there be a hearty response on the part of these publishers who have printed Moszkowski by the thousand. He deserves help now in his old age, when he no longer has the capacity to earn money either by composition or playing.

A COMPOSER.

New York, May 30, 1921.

Fontainebleau Project Calls Forth Vigorous Protest from Educator

To the Editor of MUSICAL AMERICA:

You are to be congratulated upon your stand taken in regard to the misleading claims made by the promulgators of the Fontainebleau School. The obvious fallacies issued by their propaganda promoters have been seized upon by America's foremost musicians, and in a just cause. Their criticisms have already appeared in your columns.

I am in receipt of a letter from Mrs. G. M. Tuttle soliciting my indorsement of the project, which I emphatically refused, as I considered it inimical to the best interests of American art, students and education.

Inclosed you will find my letter in answer to the above-mentioned letter of Mrs. Tuttle, which you may print with my permission.

ANNA GROFF-BRYANT,
Director, School of Three Arts, Lombard
College.

Galesburg, Ill., May 9, 1921.

"My Dear Mrs. Tuttle:

"This is to acknowledge receipt of your letter of March 23 relative to the recently organized American-French School of Music in Fontainebleau. May I ask your kind attention to the inclosed pamphlet just distributed through the State of Illinois by the I. F. W. C.? You will see that my interest lies with America in all things musical, educational and artistic. Also in things concerning the English language and the establishment of a Ministry of Art in America.

"I note that you call attention to the Palace of Fontainebleau, its great artistic beauty as a piece of architecture, and for its surroundings, the home of artistic tradition dating from the Renaissance, also the development of the Barbizon School of Painting. But I ask you in the interest of American artistic and musical growth and development, why take away from America the student-body, the money, the artistic and educational achievements by American teachers, the credit of which you would transfer to the Fontainebleau School of Music? Why take from the American teacher and American musical interest that which rightfully belongs to America?

"You know as well as I know that every student taken to France or any other foreign country is lost forever to America, since he returns to America only to make money. His interest artistically and educationally lies in France. Why not develop an American School of Musical Art in the midst of the great natural beauties of America? Of course you will say that America has not the artistic traditions to offer, such as those of Fontainebleau. But America never will be able to have artistic traditions if the American people are going to use all their influence and interests to take even that talent which is born in America and spirit it to Europe under the cloak of benevolence to American students.

"Let us stop and reflect upon whom falls the responsibility of American musical conditions as they now exist. If America is not far enough advanced

to offer the ideal musical conditions or advantages and has no Ministry of Art to make possible the ideal artistic conditions, who is responsible for the existing circumstances? To whom is America to look for artistic salvation?

"Your recent organization of the American-French School of Music is one more step taken toward dwarfing American musical interest and growth. I predict that if your present scheme were taken in the interest of American musical art, in less than twenty-five years all of Europe would look to America for education and artistic environment and America would become the Mecca for the whole artistic world.

"My interest in American musical growth and development is not of recent development, but of two decades in the interests of the higher education of musical students. Therefore you cannot expect me to interest students in your American-French scheme.

"Nor do I feel that I am doing the student body an artistic injustice by not assisting them to obtain the opportunity you are offering.

"The great need of to-day is to Americanize the American musical leaders and hold up American ideals to the American student body.

Cordially yours,
(Signed) ANNA GROFF-BRYANT."

Rhodes Scholarship Stipend Increased by £50 Yearly

To the Editor of MUSICAL AMERICA:

I was much interested in your article and editorial of May 7, comparing the Rhodes Scholarships with those recently established for the Fontainebleau School. I note that you say in this article that the stipend for Rhodes scholars is £300 a year. I should like to call your attention to the recent action of the trustees adding a bonus of £50 a year to this stipend on account of the present high cost of living, making the total sum until further notice £350 a year. Should you again have occasion to allude to the Rhodes Scholarships, I should be glad if you would make this correction, since we are anxious to give it the fullest possible publicity.

FRANK ADELLOTTE.
American Secretary.
Massachusetts Institute of Technology,
May 13, 1921.

An American Leading a Noted Chorus Twenty-one Years

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA of May 14, Mr. Stoessel prides himself on being the first American to conduct a major choral society. I was elected conductor of the Handel and Haydn Society twenty-one

years ago, and I am an American, born in Brooklyn, N. Y.

EMIL MOLLENHAUER.

Boston, Mass., May 25, 1921.

N. Y. Chamber Music Society Protests Against News Report

To the Editor of MUSICAL AMERICA:
Referring to your article in the issue of May 21, entitled, "New York Chamber Music Society Becomes Chamber of Music Art Society," please be advised that the heading and substance thereof are misleading, and unless promptly corrected, will cause serious financial damage to this organization in its future bookings.

The facts are that certain artists formerly employed by this Society, have founded their own organization, which is in no way connected with, nor does it succeed this organization, which was founded by Carolyn Beebe. New York Chamber Music Society, Inc., E. P. HOLDEN, JR., Treasurer.

New York, May 27, 1921.

Latin vs. Anglo-Saxon Temperament in Music

To the Editor of MUSICAL AMERICA:

After seven months in Italy, and a few extra months throughout the highways and byways of France, I think, as an opera-goer of many years' standing, I may give you some idea of opera in these two countries, not to mention Spain where I spent the Easter season. En route to London, I hear, to my sorrow and dismay, there is to be no opera in England this year, and from what I read in MUSICAL AMERICA, some of the most promising song-birds are not in the Metropolitan, but concertizing beneath the banner of managements more grateful than that of Gatti. I ask again the old question, "What is the matter with the English-speaking people that opera does not pay?"

Opera is everywhere in Italy, poverty-stricken as she is; light opera, grand opera, sung by people who take their professions as a gift from the gods, often for small money, and who would sell their last stitch of clothing rather than be other than a musician! They rehearse all day in Italy in light opera and sing for a hundred lire or so a night. In Rome the grand opera singers, I am informed, receive from four to five hundred lire nightly, and as I had the entrée "back of the scenes" I am not misquoting figures. If you ask the offspring of any of these singers what he or she will be when maturity envelops them, the little things throw out their chests and exclaim proudly, "I will sing like papa or mama!" or "I will play the violin!"

Great Britain and America, the richest countries in the world, are dismal failures in music, and yet we have the wealth of the ages in our grasp, splendid talent in our own ranks, so I, and thousands of others, ask, "Why?" Why is the magnificent Boston Symphony flying the S. O. S. signal? Why are singers like Sophie Braslau, Anna Case, and some wonderful others not in the Metropolitan? If I had any criticism to offer of these Latin and Gallic countries, it is that the contraltos are lamentably weak and suspiciously akin to light mezzo-soprano. Miss Braslau has the voice of her kind since Scalchi; I have met no counterpart of her, even in the Paris Grand; so please tell me again, what is the matter?

Covent Garden utilized as a cinema because Beecham declares opera does not pay! Opera in New York still a luxury because the average American prefers jazz! Jazz is heard everywhere in the cabarets, but even a tiny place in Italy like Perugia hears excellent light and even grand opera, and these nations recuperating from the world war nobly declare opera and music are necessities and must be maintained at all costs!

As a native American of English descent I must blush for my own country and the land of my forebears. What oh what is the matter with us? Do we regard music contemptuously as among the "non-essentials"? Do we commercialize our artists, or has the influence of labor sought to unionize the divine? Mary Garden looms as the bright particular star, and I trust she is sufficiently Latinized to use the surgeon's scalpel to some advantage.

WILLIAM FREDERICK ALLEN.
Paris, May 14, 1921.

Rachel Morton Harris appeared as soloist with the Franko Orchestra at Willow Grove during the week of May 15.

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San Francisco Bulletin, April 11th, 1921

A basso with the upward range, virile and with a charm of flexibility; created a furore.

Tacoma Ledger, April 21st, 1921

He proved a sensation.

Arizona Daily Star, Tucson, March 29th, 1921

He has temperament in singing; a marvelous range; perfection of tone quality, immaculate diction.

Seattle Times, April 29th, 1921

Carver's powerful, resonant voice and his engaging personality won him an ovation.

San Diego Union, March 31st, 1921

Another achievement of Mr. LaForge, for which the musical world will be grateful, is the discovery and training of the young basso, Charles Carver, who sang with the ease and finish of a veteran of the concert stage, and gave the audience the thrill of hearing a voice of remarkable range and tonal richness, which may easily become one of the great voices of the time.



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GALLO PLANS OPERA FOR PHILADELPHIA

Three Weeks' Season Announced and Local Committee Promises Aid

PHILADELPHIA, June 1.—Philadelphia is to have two opera seasons next winter. This is assured by the organization of a permanent committee to back Fortune Gallo's "invasion" of the local field, tentatively announced as the result of Philadelphia's favorable reception of Mr. Gallo's experimental week of opera here last month.

Mr. Gallo was the guest of honor at a dinner at the Bellevue-Stratford where last week he met a number of civic-minded people interested in music, and including leaders of the financial, business, social and artistic spheres. The result was the organization of a body of well-known citizens to sponsor and help the enterprise and the formal announcement that the San Carlo company would supplement Philadelphia's long-established season of grand opera given by the New York Metropolitan forces.

As a matter of fact, there will really be three seasons, since the Philadelphia Operatic Society gives several performances in English each year. There is thus imminent a restoration of the days of plenty when the Metropolitan and Hammerstein companies were both "playing Philadelphia." However there is, in the entry of Gallo, no such sense of competition or rivalry, although the two companies will play in the rival houses, Gatti's in the Academy of Music and Gallo's in the Hammerstein house, renamed the Metropolitan. The Metropolitan will give sixteen Tuesday evening performances, and the San Carlo company a continuous season of at least three weeks, opening Nov. 28. There will be three series of subscription per-

formances, Monday-Thursday, Tuesday-Friday and Wednesday-Saturday matinée. Wednesday afternoon and Saturday evening performances will be non-subscription. Mr. Gallo promises that there will be no duplication of works presented in the different subscription series.

In his explanation of plans for the projected season Mr. Gallo definitely declared that he was not asking for any financial subsidy or guarantee. He made it plain that the limit of what he asked of the committee was that it should dispose of the boxes and of five hundred of the orchestra seats. That this is a modest request may be seen from the fact that the house has a seating capacity of over 4000, while the box and orchestra seats involved number only about 700.

Mr. Gallo announced that in order to protect advance subscribers, funds taken in subscriptions would be banked in the name of the committee's treasurer and that the company would receive none of it until the season was well under way, with a guarantee as to its conclusion. Popular prices will prevail and it is understood that the rates will grade from \$3 down to 50 cents. The plan includes special prices for public school and music conservatory students and teachers on Wednesday afternoon. Saturday night's sale will take care of itself, he declared. Arthur B. Eaton presided at the dinner, which was attended by many opera lovers prominent in the city. The gathering elected the following executive committee to perfect arrangements for the season: President, Emil Albrecht, president of the Philadelphia Bourse; honorary president, Signor Cellini, Italian consul; secretary, William K. Hammer; treasurer, David Kirschbaum, prominent manufacturer; executive committee, Arthur B. Eaton, Gustave Mayer, Recorder George E. Nitzsche of the University of Pennsylvania, Chevalier C. C. A. Baldi, prominent Italian banker; W.

Freeland Kendrick, exalted potentate of the Shriners, owners of the Metropolitan Opera House; Theodore Van Dyke, Assistant District Attorney Eugene Alessandroni, H. Allen Dawson, Louis Schmidt and Joseph di Silvestro.

W. R. M.

Florence Macbeth Received with Acclaim at Festival in Pittsburg, Kan.

PITTSBURG, KAN., May 25.—Florence Macbeth, coloratura soprano of the Chicago Opera Association, drew one of the largest audiences that attended the recent festival in Carney Hall. Miss Macbeth offered folk-songs in Russian, Norwegian and English, the Polonaise from "Mignon" and "O Luce di Quest' Anima" from Donizetti's "Linda di Chamounix," closing her program with a group of songs by modern English and American composers. She was compelled to add many extras to her program and after numerous recalls at the end of the concert, she sang "Comin' Through the Rye." George Roberts was the accompanist.

Carl Busch's "Pan's Flute" Has Première in Lowell, Mass.

LOWELL, MASS., May 24.—The annual concert of the Glee Club of the Lowell State Normal School was given recently achieving an unqualified success. The club was assisted by the Normal School Orchestra, Herbert Wellington Smith, baritone, of Boston, and Georges Laurent, flautist, of the Boston Symphony. The concert was under the direction of Inez Field Damon, director of music in the Lowell Normal School. The chief interest of the evening centered around the second part of the program when a new work, "Pan's Flute," by Carl Busch was given its first presentation. It is a work of unusual beauty, the music setting forth most admirably the poem of Elizabeth Barrett Browning, and the flute and baritone voice combining with the voices of the chorus in an effective climax. Its

interest is essentially harmonic rather than melodic, but the members of the Glee Club fully met the demands made upon them.

I. F. D.

10,000 ATTEND BENEFIT CONCERT IN ST. LOUIS

Peralta Assists at All-German Program to Aid Europeans—Local Chorus in Final Hearing

ST. LOUIS, Mo., May 28.—An audience of 10,000 attended the concert for the benefit of the Central Europe Relief Fund given under the auspices of the War Relief Association at the Coliseum on May 18.

A program made up almost entirely of German music sung in the original tongue, was given by a mixed chorus of more than 1000 voices, conducted capably by Hugo Anschuetz. An orchestra of about fifty men who had volunteered their services supplied meritable accompaniments under the baton of Frank Geck.

The program included German folksongs and the greater part of Mendelssohn's "Loreley" for chorus and soloists. In this last work, the solo part was magnificently sung by Frances Peralta, who also distinguished herself in several arias.

The Jessie L. Gaynor Choral Club of Webster Groves gave its final concert recently before an audience of about 500. Leo Miller, conductor, who has given admirable training to the singers, led his forces in a sterling program. The principal number was "Spirit of Spring," written especially for the club by Dorothy Gaynor Blake, whose mother, Jessie L. Gaynor, was formerly president of the club. The club did well in groups of Schumann and Strauss.

H. Max Steidel, cellist, was the soloist, presenting three groups with his usual skill. He also gave several encores.

H. W. C.



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OREGONIANS HEAR CHORAL PROGRAM

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PORLAND, ORE., May 28.—The Columbia Male Chorus of forty-two voices, under the able direction of Charles Swenson, with Edna Swanson Ver Haar, con-

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tralto, of Chicago, as soloist, gave a delightful concert on May 18, in the Auditorium before a large and cordial audience. The chorus sang with spirit and with admirable attention to shading. There were solos by Herbert J. Anderson and Jacob E. Wallin. Mme. Ver Haar, singing in both Swedish and English, made her initial bow to a Portland audience and received many recalls. The choruses were sung with accompaniments by Edgar E. Coursen, pianist, and Ralph W. Hoyt, organist. Mr. Coursen also accompanied Mme. Ver Haar.

The Girls' Glee Club of the University of Oregon appeared in concert at the Heilig Theater, May 18, and delighted a large audience with an entertaining program given under the direction of Leland A. Coon, professor of the University School of Music. The singing of the glee club of twenty-two members was excellent and many encores were demanded and given. Genevieve Clancy, soprano, and Laura Rand, contralto, both Portland girls, were heard as soloists. One of the features of the program was the presentation of a clever original skit, "When the Clock Strikes Twelve," written by Imogene Letcher of Portland, a university student. Vincent Engeldinger played piano solos and also accompanied the club and soloists. Alberta Potter showed excellent technique in two violin solos. The club comprises Genevieve M. Clancy, Florence M. Garrett, M. Alice Gohlke, Gladys M. Kenney, Friedrike G. Schilke, Nell M. Gaylord, Dorris L. Hoeffer, Marian M. Linn, Constance L. Miller, Naomi A. Wilson, Leah Zink, Bernice M. Alstock, L. Belle Chatburn, Eloise McPherson, Margaret L. Phelps, Laura Rand, Marvel Skeels, Alberta M. Carson, Vashti B. Hoskins, Betti Kessi, Muriel M. Meyers, G. Marjorie Wells and Madge Calkins.

The Portland Symphony scored another success when it appeared in concert at Eugene, Ore., May 7, at the formal dedication of the new women's building of the University of Oregon. Visitors from all parts of the State attended the ceremony and the orchestra was enthusiastically received. David Campbell, pianist of the Ellison-White Conservatory of Music, was soloist, and one of the most favored numbers on the program was his playing with the orchestra the Tchaikovsky Concerto in B Flat Minor. Mr. Campbell gave a fine interpretation of the piano part. The "New World" Symphony of Dvorak was the orchestra's opening number. Carl Denton, conductor, brought the program to a close with the stirring "Triumphal March" of Halvorsen. Mrs. Donald Spencer, the popular manager of the orchestra, gets much of the credit for the concert, as it was mainly through her efforts that the trip was made possible. The orchestra was entertained at a reception in the new alumni hall of the woman's building and at a dinner in the men's quarters. I. C.

San Diego's Daily Organ Recitals Cultivate Taste for Good Music

SAN DIEGO, CAL., May 28.—Dr. Humphrey J. Stewart, official organist at Balboa Park, left here several days ago for Charlottesville, Va., where he will officiate at the dedication of

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the large outdoor organ which is being built for the coming centennial of the University's founding. Dr. Stewart will give recitals in several of the large eastern cities before he returns to his post here early in June. During the past year 314 recitals were given at the park. Of these 298 were by the official organist and 16 by visiting and resident organists, including Pietro Yon, Hugo Goodwin, D. A. Hirschler, and Royal A. Brown. Throughout the year the attendance at the daily recitals has shown a marked and steady increase, and the audiences are now larger than during the period of the Exposition. Undoubtedly the taste for good music has been cultivated by the series; a result most gratifying to all concerned and especially to John D. Spreckles, through whose generosity the daily concerts have been maintained since 1915. In Dr. Stewart's absence the daily concerts have been given by Marshall Giselman of San Francisco. Hugh Goodwin of Chicago was heard on a recent Sunday, when Douglas Smith, boy soprano, also appeared. W. F. R.

SACRAMENTO'S MUSIC WEEK

Numerous Concerts Enlist Musicians of
Californian Capital

SACRAMENTO, CAL., May 14.—The musical calendar has lately been a full one. Following the visit of the Los Angeles Philharmonic Orchestra in late April, came "Music Week," from May 1 to 8, during which all the musical resources of the city were called into service. Programs were given nightly by the different fraternal organizations and Mrs. Frank Newman, soprano and officer of the Community Service Music Council, contributed largely to their success. Daily choral recitals were given by the public school children, and especially unique was an All-Nations Concert by members of our foreign-born population. The orchestras and singing organizations of the city gave many joint programs. Concerts of unusual merit were given by

the combined Schubert and McNeil Clubs; the Saturday Club, in the Hippodrome Theater; and by the Southern Pacific Glee Club in the rotunda of the State Capitol.

The closing day, Sunday, May 8, was marked by an open-air concert at McKinley Park by a large chorus under the leadership of Alexander Stewart, representative of the community music movement in California. The presence at this event of several of the older members of the community, ladies who participated in the first concert given in Sacramento in the year 1856, was a feature of the day. F. W.

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**Mary Welch Ends
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Mary Welch Confers with Clarence Dickinson About One of the Latter's Songs

CHICAGO, May 28.—Mary Welch, contralto, of Chicago, has been giving a prominent place to "Ways of Love," Clarence Dickinson's new song, on all her recent programs. Miss Welch has been active as a singer in the Middle West for the past three years, and has won favor by her warm, rich voice and interpretative ability. Her first important engagement was with the Chicago Apollo Club, and she has been reengaged each successive season.

Mr. Dickinson, conductor, composer, organist, formerly of Chicago, has been active in New York for several years.

M. A. M.

Dicie Howell Sings for Nurses

When Dicie Howell was soprano soloist on the evening of May 25 at the graduation exercises of the nurses at

Flower Hospital, she was so deeply impressed by the work and the spirit of the nurses that she decided to raise a subscription to buy them a piano. This was the first time in the history of the hospital that music had been given a part in the commencement exercises. Miss Howell's numbers were the "Jewel Song" from Gounod's "Faust" and songs by Horsman, Hageman and Burleigh. Gustave Ferrari was at the piano.

Daisy Jean Finishing Her Season Here

Completing her first American concert tour, Daisy Jean, cellist, is to leave New York for Belgium, her adopted country, on June 9, to stay away until the early fall. Several dates have already been booked for the young artist for next season by her management, Radoux's Musical Bureau. In Paris Miss Jean will visit her sister, Mrs. Rachel Jean-Donaldson, who was a classmate of Marguerite D'Alvarez at the Royal Conservatory in Brussels, where they were awarded the Prix de la Reine for their singing of a duet. From Paris, Miss Jean will go to London as the guest of Sir William Lever. She will also go to Port Sunlight, as the guest of Alex Hollingsworth, and from there she will go to Antwerp to give several recitals, among them one at the historic Musée Plantin Courtyard. Another recital will be at Ostend. During August and September she will be at her country home in East Flanders, where she will rest and prepare her programs for next season.

Injured Singer Aided by Friends

Maurice Rubinstein, concert baritone, was taken to Bellevue Hospital on May 25, suffering from a fractured elbow and three broken ribs, received in a motor accident three days previously. Mr. Rubinstein was without funds and did not like to ask for assistance from his friends. A purse was made up for him by his friend Hans Kronold, the cellist, and others who knew the singer.

BIRMINGHAM, ALA.—The municipal band under the direction of Gordon Erickson opened the season at East Lake recently.

**Rural Joys Tempt
the Harrolds to a
Connecticut Farm**



Patti Harrold, Frederick Haywood and Orville Harrold, on the Metropolitan Tenor's Farm, "Bolee," Near Darien, Conn.

That engaging once-popular ditty, "How're You Going to Keep Us Down on the Farm?" does not appear to be in the repertoire of the Harrolds, father and daughter. They are not merely "registering happiness" for the camera. Orville Harrold delights in days spent on his property, "Bolee," near Darien, Conn., and as far as Patti Harrold is concerned, Connecticut is her address as soon as she's played her rôle in "Irene" for the last time in the week. Frederick Haywood, the well-known

vocal teacher of New York, also knows the charms of "Bolee."

Like her father, Miss Harrold seems destined to achieve prominence in song. She came to the city about a year ago seeking a position in the chorus of the long-lived musical play "Irene." She was in the chorus only a month, but before the elapse of that period she was marked out for honors. The opportunity occurred and she was asked to play the leading rôle, and ever since, week in, week out, she has been Irene O'Dare, the heroine beloved of audiences at the Vanderbilt Theater.

GRACE STEWART RETURNS

Chicago Singer, After Appearances in Italy, Plans American Tour

CHICAGO, May 28.—Grace Stewart, mezzo-contralto, recently returned to America from Italy, where she has been appearing with signal success in opera for more than five years. She sang in Rome, Milan, Florence, Naples and other large cities.

Mme. Stewart is planning a concert tour for next season, and engagements are now being booked by her manager, William J. Ziegler. Numerous requests have already been received from some twelve States.

Franko's Concerts Drawing Big Audiences to Willow Grove Park

PHILADELPHIA, May 30.—The success of Nahan Franko's concerts at Willow Grove Park, which began on May 15, continues unabated. For the second week, Mr. Franko has had Fred Patton, bass, as soloist, Mr. Patton offering operatic and oratorio numbers and lighter works as encores. Mr. Franko, besides conducting the orchestra, has appeared several times as solo violinist, having notable success in the Prize Song from "Meistersinger" at the evening concert on May 26. Other soloists have been Emil Folgman, cellist; Charles Cusumano, trombonist; A. Fayer, flautist; Louis Spielman, pianist, and L. Dufrasne, horn.

Fergusson Pupil at Nashua Festival

NASHUA, N. H., May 27.—A pupil of George Fergusson of Boston, Charles Stratton, a young tenor from the South, made his first appearance in Nashua as soloist at the recent festival and established himself as a favorite. Possessed of a voice of apparently unlimited range and remarkable flexibility, he was heartily applauded for his first offering, the "Summer" solo in "The Swan and the Skylark." In "Elijah," clarity of diction reinforced his other gifts, and his delivery of the principal tenor aria, "If with all your hearts," was of high interest.

Professor A. A. Roback of the department of psychology at Harvard gave a lecture on "Folk-Music Among Jews and Other Nations" at the Y. W. H. A., New York, the evening of May 25.



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FLECK OPERA FOLK ADMIRE BY BOSTON

Singers' Work Deserving of Better Attendance—Concert by McCormack

BOSTON, May 31.—Though the Metropolitan or Chicago Opera forces do not design to visit Boston, companies of lesser prestige try their fortunes here from time to time. The Fleck Grand Opera Company made its first appearance in Boston at the Globe Theater on May 23. During the week it presented "Cavalleria" and "Pagliacci" on Monday and Thursday, "Faust" on Tuesday and Friday, "Aida" on Wednesday and Saturday, and "Trovatore" on Saturday afternoon. In many respects the performances have given distinct satisfaction to those Bostonians who are interested in opera. At times, however, an evident lack of sufficient rehearsing has marred some of the performances.

The principals are all capable and routined singers; some are undeniably excellent. Hazel Eden, who was suddenly summoned from New York to take the place of Miss Wentworth, sang Santuzza in "Cavalleria" and Leonora in "Trovatore." Her superb musicianship carried her through the first unrehearsed presentation of "Cavalleria" and saved a performance that was proceeding none too smoothly. Her intense dramatic ability and her rich flexible soprano voice were the outstanding features of her art. As guest contralto, May Barron, recently with the San Carlo Opera, gave a thrilling performance of Azucena in "Trovatore" Saturday afternoon.

Elsa Foerster, too, is an efficient and thoroughly routined operatic singer. Histrionically she is very capable, and her voice, though at times it gives evidences of wear and tear, is of a good soprano quality. Her musicianship is likewise commendable. In Miss Devonia the company has another efficient soprano, as her appearances as Nedda in "Pagliacci" and Marguerite in "Faust" attest. The mezzo-soprano rôles were also sung by her. Katherine Richards, contralto, in her two appearances as Amneris in "Aida" also sang well. Miss Erickson, a Boston girl, made her débüt as Siebel and sang her solo with marked success.

The male principals are very capable. Harold Lindau, with a dramatic tenor voice of great power and range, created a sensation in his appearances as Canio in "Pagliacci" and Radames in "Aida." Mr. Mehlau as Faust gave an effective presentation of the rôle. Joseph Martel as Tonio in "Pagliacci" and as Amonasro in "Aida" was second only to Mr. Lindau in the enthusiasm he stirred by his singing and acting. The work of Arthur Carola, baritone; Fernando de Gregorio, baritone, and Pierre Remington, bass, was in keeping with the standards set by the other principals.

A great deal of the success of the company is due to the excellent conductor, Signor Leotti, whose work is deserving of warm praise. Benjamin Grosbayne, a Bostonian who is concert-master of the orchestra, conducted a performance of "Faust," and showed considerable talent as a conductor.

The stay of the Fleck Grand Opera Company is indefinite, depending of course on the manner in which Bostonians will patronize the performances. As yet, the attendance has been none too satisfactory—a sad commentary, in view of the good performances, of the low operatic estate to which musical Boston has fallen.

After a year's absence, John McCormack signalized his return to Boston with a concert Sunday, May 22, at the Boston Opera House, under the auspices of the Massachusetts Committee for Relief in Ireland. The sum of \$23,000 was raised, not so pretentious an amount as the \$75,000 and \$78,000 New York and Chicago respectively raised. The explanation may lie in the fact that the capacity of the Opera House is considerably smaller than that of the Hippodrome or the Auditorium, and that the Boston College Drive ended just before Mr. McCormack's appearance. Enthusiasm was none the less rife. Though dignitaries of state and church were in attendance, musically the concert was informal in character.

As ever, a beautiful lyricism distinguished his singing of the old Italian airs, of the Irish folk-songs, and of the modern ballads. Mr. McCormack was assisted by Lily Meagher, soprano. Edwin Schneider accompanied excellently.

H. L.

Helen Stanley Spending Vacation at Twin Lakes, Conn.

Helen Stanley left New York last week for her summer vacation which this year she will pass in the vicinity of Twin Lakes, Conn. Her season will open early next October in Cedar Falls, Iowa, where she has been engaged by the Iowa State Teachers' College. She has been re-engaged also for Cornell College at Mount Vernon, Iowa, for the same month.

Mrs. Harrison-Irvine Directs Music at Graduation Exercises

At the graduating exercises of the class of 1921 of the Benjamin School for Girls at the Manhattan Congregational Church, New York, Wednesday evening, May 25, the music was under the direction of Mrs. J. Harrison-Irvine of the school's music faculty. The school chorus was heard in Kremser's "Almighty Defender" and in compositions by Barnby, Marzo, Offenbach and Wilson and did excellent work. Rosita Jurick sang the "Hymne au Soleil" from Rimsky-Korsakoff's "Coq d'Or."

CHICAGO, May 21.—The Woodlawn Park M. E. Choir, assisted by Madeline Hoover, reader; Dwight Edrus Cook, tenor, and Emma G. Esslinger, accompanist, gave a concert in their auditorium May 19.

CHICAGO, May 21.—Hans Hess, cellist, announces that he will hold special répertoire classes at the Fine Arts Building from June 1 to Aug. 20.

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SAN FRANCISCANS BACK SCOTTI OPERA

Form Committee to Support September Season — Other Events

SAN FRANCISCO, May 28.—Seventy-five representative men and women of San Francisco and the surrounding towns have formed a committee to sponsor a two-weeks' season of grand opera to open here Sept. 19 under the direction of Antonio Scotti of the Metropolitan Opera, with Frank W. Healy as local manager. Richard M. Tobin of the Hibernia Bank and member of one of the State's leading pioneer families, is head of the men's committee, and Mrs. Daniel C. Jackling, wife of the copper king, is chairman of the women's section. Each has selected about thirty-five patrons.

Assisting Mr. Tobin on the men's committee are Frank B. Anderson, E. Raymond Armsby, John A. Britten, Francis Carolan, Charles Templeton Crocker, William H. Crocker, Ross Ambler Curran, Frank P. Deering, John D. Drum, Felton B. Elkins, A. P. Giannini, J. D. Grant, William F. Herrin, Edward W. Hopkins, E. S. Heller, Shafter Howard, Archibald M. Johnson, C. Frederick Kohl, Walter S. Martin, William H. Metson, Charles K. McIntosh, W. J. McCoy, W. Mayo Newall, Haig Patigan, George A. Pope, Joseph D. Redding, Dr. Grant Selfridge, Rudolph Spreckels, Dr. Stanley Stillman, Andrew P. Welch, M. H. De Young, Charles S. Stanton, R. H. Crothers, John Francis Neylan, Eugene McLean, Ettore Patrizzi, Otterino Ronchi, Joseph R. Knowland, William W. Chapin, W. H. Leahy and Herbert Fleishacker.

On the women's committee are Mrs. George A. Pope, Mrs. James L. Flood, Mrs. Henry T. Scott, Mrs. Gertrude Atherton, Mrs. William Mayo Newhall, Mrs. Frank B. Anderson, Mrs. Herbert Fleishacker, Mrs. Rudolph Spreckels, Mrs. William Sproule, Mrs. Sidney Ehrman, Mrs. William Kent, Mrs. Walter S. Martin, Mrs. E. W. Hopkins, Mrs. George Cameron, Mrs. Marcus Koshland, Mrs. Augustus Taylor, Mrs. Loring Pickering, Mrs. John Rossiter, Mrs. Atholl McBean, Mrs. Andrew Welch, Mrs. Joseph O. Tobin, Mrs. Samuel Knight, Mrs. Leon Roos, Mrs. Herbert C. Moffitt, Mrs. John A. McNear, Mrs. Parker S. Maddux, Mrs. C. O. G. Miller, Mrs. Gaillard Stoney, Mrs. Frank P. Deering, Mrs. Marcel Cerf, Lena Blanding, Maud Fay, Mary Phelan and Jennie Hooker.

Both committees are made up of names big in the financial and social world of the Pacific Coast. It is the first time in the annals of music in San Francisco that a group of such prominence has been formed to act in connection with a season of grand opera, and it is expected that its existence will add to the brilliance of the engagement.

Alice Gentle sang here on May 22 at a concert which concluded the Ignatian May Festival, inaugurated by the Jesuit Fathers to liquidate a debt of more than \$400,000 on St. Ignatius Church. Miss

Gentle was warmly greeted and sang beautifully. Others who participated were Lillian Blanqui, Mrs. Robert Grubb, Marie Hughes Macquarrie, Uda Waltrip, Charles Bullock, Rudy Seiger, Frank Figone and José Corral. Frank W. Healy managed the event. One of the most interesting features was the playing of the Tivoli Orchestra under Ulderigo Marcelli.

If the San Francisco Symphony Orchestra continues next season, and the "if" is just as formidable as it was several weeks ago, it will play without two members whose names have long been associated with it. Giulio Minetti, who will be missed from the first desk in the second violin section, and Horace Britt, who is leaving both the Symphony and the Chamber Music Society to take the place of Lajos Shuk as cellist of the Letz Quartet. Minetti's resignation has been made imperative by the demands upon his time as an instructor. He has for months given much of his time to the

development of a student orchestra now numbering about seventy-five players. He will resume his chamber music concerts next season.

American opera and American composers were featured in the concert of the San Francisco Musical Club at the Fairmont Hotel on May 19, the last of this season. The new president, Mrs. Lillian Birmingham, who succeeds Mrs. Edward Everett Bruner, was inaugurated. The program was contributed by Mrs. Olga Block Barret, Mrs. Glenn Woods, Mrs. Eva Gruinger Atkinson, Mrs. Maybel Sherburne West, William F. Laraia, Mrs. Cecil Hollis, John Seifert, Mrs. Bruner and Adeline Maude Wellendorff.

Members of the California Club Choral gave a concert at Scottish Rite Hall on May 19 under the direction of Homer Henley, with Elsie M. Young as accompanist. The soloists were Grace S. Le Page, Mabel Gordon, Mrs. P. V. Aaronson, Miss McCurry and Lorraine Sands Mullin. Elvira Swain played a harp solo.

MARIE HICKS HEALY.

"CREATION" IN MILWAUKEE

Arion Club Gives Oratorio Performance — Club Plans Scholarships

MILWAUKEE, WIS., May 21.—One of the few oratorio performances in Milwaukee in recent years was that of Haydn's "Creation" given by the Arion Musical Club. The performance was a benefit for the Wisconsin blind who are now seeking funds to build their own home and workshop.

Although the Arion Club has given concerts for many years, the only oratorio ever presented was Handel's "Messiah." The presentation of "The Creation" met such hearty enthusiasm from the audience that it may lead to more performances of other oratorios in the future.

The Arion Club employed an orchestra of picked Chicago and Milwaukee players, including some of the best violinists in the city. The orchestra gave great pleasure despite the limited number of rehearsals.

The chorus work conducted by Dr. Daniel Protheroe was characterized by fine shading. The soloists, who gave complete satisfaction, were Frank Dunford, bass; Dan Beddoe, tenor, and Mrs. Helen Protheroe-Axtell, soprano.

The MacDowell Club is to give three scholarships to worthy music students. The Club will select some worthy instrumentalist for one scholarship; the MacDowell String Orchestra will provide the tuition of one player of some stringed instrument, and Arthur Lindsay, banker, will provide a vocal scholarship in memory of his wife who was one of the musical lights of the city.

Pearl Brice and Adele Strohmeyer are back from ten concerts given in the Panama Canal zone.

C. O. S.

Geraldine Farrar, it is reported, has decided not to appear in any more motion-picture productions. Concert engagements take up that part of her time not devoted to her work at the Metropolitan, when Mme. Farrar returns from Europe.

END HUNTINGTON SEASON

Art Society Aided by Miss Maurel — Other Local Concerts

HUNTINGTON, W. VA., May 10.—The Musical Art Society closed its second season with a concert in the City Auditorium on May 9, with Barbara Maurel as assisting artist. Miss Maurel was heard in this city last season and made a favorable impression, which was strengthened by her singing this year. She gave a group of Handel songs, Old French numbers, besides the "Habañera" from "Carmen" and several American songs. The club under Hosford Plow's baton is rapidly developing into a most capable choral organization. Aurora Leedom was accompanist for the club and for Miss Maurel.

The Kiwanis Male Chorus and the Masonic Male Quartet gave their second concert of the season in Marshall College Auditorium on May 3. Twenty voices compose the club, with Edwin M. Steckel as conductor. Numbers by Buck, Scott, Fanning and others made up the program. F. W. Grover, tenor, gave a group of songs.

Sunday afternoon concerts are being given at frequent intervals in the City Auditorium. The first of these was given by the Musical Art Society with Lewis Gillmore as soloist. This concert was followed two weeks later by the Kilties Band, Murdoch J. MacDonald, conductor. The Masonic Quartet and Mrs. L. Harold Ferguson, soprano, assisted in the program.

E. M. S.

A Correction

It was erroneously stated in last week's issue of *MUSICAL AMERICA* that Leopold Godowsky had left for Europe last week. It was the pianist's son Leo who sailed on the Aquitania on May 24. Leopold Godowsky will open his Master Class in the Fine Arts Building in Chicago on June 13, as previously stated.

Josephine Garrett

and Graham McNamee in Matrimonial Duet



Josephine Garrett and Graham McNamee, Latest Recruits to Ranks of Artist-couples, as Seen by Viafora

BRONXVILLE, N. Y., June 3.—Just a month ago to-day, Graham McNamee, baritone, of New York, who is soloist at the Reformed Church here, was married to Josephine Garrett, soprano, of Bronxville. The artists have been demonstrating how to be busy though newly wed. Mr. McNamee appeared in recital for Pi Tau Kappa on the evening of the ceremony, and during the same week Miss Garrett sang Greek songs in ancient Greek for the Classical Society, meeting at the Metropolitan Museum of Art, in illustration of a lecture by Clarence Dickinson. Both singers took part in an oratorio presentation at Emanuel Church, Eighty-sixth Street and Lexington Avenue on June 2. Coming dates include an engagement of Miss Garrett at Briarcliff Lodge on June 19. Mr. McNamee is singing there on June 12.

Among the gifts which were showered on the couple was one of \$100 from the Rev. Deane Edwards, pastor of the Reformed Church of Bronxville.



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"Piano - Rag - Music" (*London: J. & W. Chester*) is dedicated to Arthur Rubinstein, and is a composition which only a pianist of his caliber, probably, can make effective. It

is no spiritualized cake-walk à la Debussy; but a brilliantly fantastic tearing to tatters of rhythm and harmony, and a flinging about of their indigo dyed fragments along the keyboard. Rhythm alternates between 4/4, 5/4, 2/4, 3/4, 5/8, 6/8 and 3/8, and as the movement grows more intoxicant and "jazzily" the composer frequently flings all time to the winds of *laissez-aller*. "Piano-Rag-Music" is a vividly interesting musical curiosity; it can scarcely be recommended for conservatory use!

A New Coral Island Cantata

"Coral Isle," by L. Denza (*London: Winthrop Rogers, Ltd.*) is a cantata (two-part) for ladies' voices, written in the best melodious style of its composer, with pleasing solo opportunities and many pages of smooth choral singability. The amiable text is by G. Hubi Newcombe.

A Tender Little Song

Murray-Davey's "Il était une fois" (*J. Fischer & Bro.*) deserves the adjective "tender." It is one of those rather infrequent little melodies to which a haunting theme lends a touch of tender pathos which is vividly and appealingly real, and could not be bettered. It is published for high, medium and low voice.

Sacred Songs for Special Occasions

"Sacred Songs for Special Occasions" (*Boston Music Co.*), compiled and edited by Francis Rogers, is a volume which most church singers will wish to possess. It will spare them the tribulations of spirit attendant on searching for a special occasion song, on insufficient notice. Armed with Mr. Rogers's volume—it is published for high and low voice—the church singer is ready for Christmas, Lent, Good Friday, Palm Sunday, Easter, Thanksgiving, Holy Communion, weddings and funerals.

The composers represented, as might be expected when a musician of Mr. Rogers's good taste has determined the choice, are men of standing; the music selected is really devotional, and the book should fill a perennial want.

New Piano Pieces by Various Composers

New piano music (*G. Schirmer*) by a variety of composers falls easily into two groups, one of more general musical interest, the other with an instructive purpose. Included in the first group are two *genre* pieces by Louis Versel, a "Carillon de Bruges" and "En berçant," a swing song, which are rewarding. The first has some novel bell effects in piano sonority and, if played with the delicacy and *pp* quality which give character to the number, and emphasize the one page in which the chimes ring out in force, has real charm. "En berçant" is a gently rhythmed *Andante con moto* of pronounced melodic contour. Maurice Baron's "Valse Pathétique" is a playable and pianistic example of a rarer type—the elegiac waltz; and one strong main theme is developed throughout in various ways. Two compositions in older instrumental forms, a "Menuet and Musette" and a "Toccatina," are by Alexandra de Markoff and Katheryn Thomas Whitfield respectively. The first-named piece is a vigorous, somewhat ear-filling example of its kind, which seems to skirt the commonplace. The little "Toccatina" is more delicately wrought, and more interesting musically and imaginatively. "Three Mood-Pictures" by Alexander MacFadyen are written with this composer's real gift for piano melody. Nocturne, "Twilight," Improvisation are all three quiet, sincerely expressive, Improvisa-

tion rising on Page 5 to an effective little climax.

"Melody," "A May Song," "Joyful Greeting" and "In a Rose Garden," four pieces by Jane Munn Spear, though not expressly so denominated, are teaching pieces, graceful in style, the first and last of which are easy Grade III, the others Grade II, very attractively written despite their simplicity. N. Louise Wright's "Serenade," "The Spinning-Wheel," and "Rondo," are also of somewhat less than moderate difficulty, and of direct appeal. Mathilde Bilbro's "Cherokee Rose" stands out by reason of its delightful little melodic idea—it is more than ordinarily taking for a teaching number between Grades II and III.

A Choral War Lullaby and a Spiritual

The World War, in particular some of its phases and developments, is something the average American is not overfond of dwelling upon at the present time. And music with World War associations sometimes suffers thereby. Samuel Richards Gaines' "Lullaby in Sorrow," An Episode out of the World War (*Oliver Ditson Co.*) should not do so, if merit is a criterion. It is a four-part chorus for women's voices, with bass solo, for which the composer has written his own words—the music is better. Yet the evident sincerity of the text is reflected in a well-led and motived choral setting, genuinely expressive, with moments of high drama for the bass solo. Put forth by the same publisher, Charles Fonteyn Manney's musicianly handling of "Judgment Day," for six-part chorus of mixed voices could not well be bettered. The six-part form in which Mr. Manney has cast the old Negro spiritual has enabled him to secure some quite delightful effects in the leading of the voices, and adds to the power of his climax.

Nature Songs as Nature's Sing Them

In "A Second Book of Bird Songs for Children" (*G. Schirmer*), W. B. Olds offers a sequel worthy of its predecessor. In each of the twenty songs here given (beautiful color illustrations, as in the first book of bird songs, are a feature of this one) the natural musical call of the bird in question has been developed in an attractive melody, in order to lead children to become acquainted with the birds and their music. To quote the author: "With woods, fields and marshes overflowing with suggestive melodies and calls . . . why should we not have songs about every bird that has a characteristic song or call-note."

A Notable Group of Organ Compositions

Albert Renaud, pupil of César Franck and Léo Delibes, has written much fine organ music besides his various operas and operettas. Among the lot of new organ pieces here considered (*G. Schirmer*), his "Symphonie en Ut," Op. 149, in six single numbers, dedicated to Dr. William C. Carl, is an excellent example of the French gift for combining musical appeal and grace of treatment in set formal vehicles. From the "Entrée Nuptiale," through the "Allegretto Cantabile," "Duetto en forme de Canon," "Cantabile," "Ex votu!" to the concluding "Grand Choeur," each movement betrays well-stylized workmanship and musical invention. More serious are the "Two Preludes and Fugues in C Minor" (in single numbers), by Anton Gloetzer. Both are fine, effective specimens of that rare genus, the good modern fugue, anything but forbiddingly austere despite their title. In the nature of organic tidbits are the early numbers of a new "Recital Series of Organ Transcriptions." Few organists will turn a deaf ear to the appeal of things like the d'Ambrosio "Canzonetta," Op. 6, transcribed by Caspar C. Koch; H. Clough-Leighter's really quite lovely transcription of Arensky's "Phantom Waltz" ("But lately in dance"); or Edwin Arthur Kraft's arrangement of the same composer's "Barcarolle." The exquisite little string "Adagietto" from Bizet's "L'Arlésienne," done by Herbert A. Fricker for the organ, is another jewel of melody, and worthy of being associated with the more extended beauties of Koch's organ transference of the "Andante" from

Beethoven's Fifth Symphony. There is, in fact, not a single number in this group of new organ compositions which is not worthy.

* * *

New Songs by Three American Composers

John Alden Carpenter, Charles Wakefield Cadman and Franklin Riker (*G. Schirmer*), all three present new songs artistically justifying publication. Mr. Carpenter's Serenade is a graceful and flowing number, not a great, yet an interesting song, vocally expressive, and attractively framed in its accompaniment. His Slumber Song is harmonically well-devised, and though its vocal line is simple, it entirely eschews the more conventional accompanimental ear-marks of its type. The two numbers are for low or medium voice.

Mr. Cadman's songs, "The Moon Behind the Cottonwood" (high and low voice), and "I Martius Am" (bass) are not, strictly speaking, new. They are individual issues from his song-cycle, "The Morning of the Year," and lyric and dramatic respectively in character, well deserve publication in separate form. Franklin Riker's two new numbers are encore songs. The first, "Alone," is three pages long, a suave little melody which sings without effort and pleases; "I Dare Not," the second song, two pages in length, is a really delightful bit, both as regards text and setting, simply appealing and direct.

F. H. M.

A Book of Bohemian Folk Songs

"Twenty-two Bohemian Folk-Songs" (*Published by the Compiler*) are a more than ordinarily welcome addition to the folk-song library. For are not these days in which the Czechoslovak Republic is enjoying home-rule? Rev. Vincent Pisek, D.D., pastor of the Jan Hus Bohemian Presbyterian Church, New York City, has compiled the songs and has also made the English translations, the majority of them very good ones.

Bohemia's folk-songs are of course, known to us through the symphonic works of Smetana, Dvorak, and the compositions of such lesser composers as Fibich. There is a deep charm in them, a genuine Slavonic beauty and they lend themselves well to performance in concert. The accompaniments here provided are neither startling nor inadequate; they are of the conventional type, which supports the vocal melody without indulging in anything very ornamental or independent. (The name of the musician who set them down is curiously enough not given.)

In the volume, which is splendidly printed and engraved and bound in flexible cloth, we find the patriotic songs, "My Homeland," "Ho, Slavonians!" "Here's to Old Bohemia," "Farewell to Bohemia," "To the Memory of Havlicek," and the "Hussite Battle Hymn." Other songs of nature and of love include "A Happy Meeting," "Under Our Cottage Window," "The Timid Maiden," "The Quest," "To the Garden Annie Went," "Naughty Man," "The Lovers' Quarrel," the lovely "The Broken Troth," "Vain Regrets," "A Sad Message," "The Wedding," whose melody resembles strangely the French "Le Cycle du Vin," made famous by Yvette Guilbert, an exquisite Cradle Song, known in America in the setting made by Kurt Schindler and sung here frequently by recital singers, "Father and Mother Dear," "Twinkling Stars," "Good-Night" and the beautiful "A Christmas Carol."

The volume also contains full-page illustrations of Jan Hus, of the Bohemian mountains, and some of the old castles and towns of the country. There is a dedication which reads: "To Mrs. Helen Hartley Jenkins, the good and generous friend of the Slavonic immigrants, this collection of songs is gratefully dedicated". Under the music are printed in every case the original Bohemian text and the English translation.

Harold Henry
Adds Two
Striking Songs

Following the splendid set of songs which he gave us last season, that admirable pianist, Harold Henry has issued two new ones, "What the Bullet Sang" and "In Autumn" (*Carl Fischer*).

Though a pupil of MacDowell in piano, practically no influence of his master in his creative work.

After a serious study of these two songs, we are prepared to say that we find in them much less that is akin to the music of other composers than is our average in examining contemporary music. Here and there the texture of Hr. Henry's music has a modern French touch, though what one finds in such moments is the employment of a bit as vocabulary, never as idiom or style.

"What the Bullet Sang," a big six-page song for high voice—it is dedicated to Inez Barbour—is a Bret Harte poem and quite an extraordinary one at that. We doubt if there is another poem anywhere like it and we are worried lest the lack of literary understanding on the part of many singers may make it difficult for them to know what the poem is about. Mr. Henry has set it vividly, with great variety, with melodic pulse where the text demands it, and again with dramatic recitative, always appropriately. Quiet and calm is "In Autumn," a poem by Elizabeth R. Woodward, which opens with a beautiful eleven measure prelude for the piano, a *Stimmungsbild* that Mr. Henry might easily have developed into a solo composition for the piano. From its F Major, *Andante*, the song goes into D Major, *più lento*, then into 4/8 time; a bit of 3/8 ushers in an effective *Allegro*, F Minor, 6/8 followed by a brief *Adagio*, A Flat Major, 4/8. The first tempo returns and we hear as a close for the song an abbreviated version of the exquisite prelude. "In Autumn" is for a medium voice and is an enchanting piece of music.

* * *

Three Grieg Transcriptions for Violin by Hugo Riesenfeld

Hugo Riesenfeld, who is best known these days as general manager of the Rialto, Rivoli and Criterion moving-picture theaters in New York, is, of course, a musician of excellent ability. He has shown his gifts again in his admirable transcriptions for violin of a "Springtanz, Op. 17, No. 2" of Grieg, and two movements, the Air and Rigaudon from the same composer's suite "From Holberg's Time, Op. 40."

The Air is in many ways one of the great Norwegian composer's finest short compositions and in arranging it as a violin solo Mr. Riesenfeld has done his task with most praiseworthy results. Grieg wrote the suite first for piano solo and later arranged it himself for string orchestra. The piano parts of these arrangements are made with sterling musicianship, and the violin parts Mr. Riesenfeld has carefully fingered, bowed and phrased.

* * *

Some Scandinavian Piano Pieces

Ture Rangström is the name of one of the younger Swedish composers. His songs have been sung in America by Greta Torpadie and Samuel Ljungkvist and are among the best written in Sweden to-day. As a composer for the piano we make his acquaintance here in a *Praeludium* (*Copenhagen: Wilhelm Hansen*), one of the finest concert pieces for piano we have seen in many a moon. There is thematic material here of genuine power and the development is masterly in every detail.

Rather uninteresting by comparison are "Trois Morceaux" (*Copenhagen: Wilhelm Hansen*) by one Heino Kaski. They comprise a Prelude of Mendelssohnian suavity, "Herbstmorgen," an *Adagio* of melodic prettiness, and a very stupid Canzonetta, *Allegretto*, B Flat Major, 3/8. Like the music of many a small Scandinavian composer they lack absolutely the national note and might have been written by composers in any land in any time from 1840 to the present day. They are not difficult to play; perhaps they have only been intended as teaching pieces?

A. W. K.

PHILADELPHIA HEADS HINT AT "OPEN SHOP"

Warn Musicians' Union at Annual Meeting—d'Indy to Be Guest Leader

PHILADELPHIA, May 28.—It has been intimated that the so called "open shop" policy will be pursued by the Philadelphia Orchestra in the future unless "some equitable basis" can be established with the Musicians' Union.

Such a hint is given in a significant passage of the annual report of the Philadelphia Orchestra Association, which was presented and approved as a whole on May 25 at the annual meeting of the incorporated operating organization which governs the orchestra. The resolution says:

"If the Philadelphia Orchestra is to be maintained at a high standard of efficiency at a reasonable cost for services rendered, it is imperative that some equitable basis be established between the Orchestra Association and the Musicians' Union."

This declaration was further explained by the following statement:

"Increased expenditures are mainly accounted for in the maintenance of the orchestra. In 1920 the maintenance increased over 1919 by more than thirty per cent and in 1921 increased twenty-five per cent over 1920; and recently the musicians receiving the minimum wage have had their salaries arbitrarily advanced by the Musicians' Union for the season of 1921-22 in spite of the declining costs in other fields of endeavor."

The meeting made clear that it was

not opposed to the Musicians' Union as such but that it would be impossible to continue dealings with that organization if there was to be an established program of increased demands each successive year.

The following officers were re-elected: President, Alexander Van Rensselaer; vice-president, William Jay Turner; treasurer, Robert Kelso Cassatt; secretary, Andrew Wheeler; assistant secretary and manager, Arthur Judson.

The energetic administration committee was re-elected as follows: Edward Bok, Charles A. Braun, Samuel S. Fels, Charles D. Hart, Effingham B. Morris, William J. Turner and the president and secretary.

The following members of the board of directors whose terms expired this year were re-elected for a three-year period: Anne Thomson, Mrs. L. Howard Weatherly, Frances A. Wister, Alexander Van Rensselaer, Charlton Yarnall, Mrs. Har-

old Ellis Yarnall, Andrew Wheeler and Joseph E. Widener.

"Deep and grateful appreciation" was expressed in a formal resolution to Edward Bok for his "generous support" given the orchestra in the four years ending April, 1920. Mr. Bok, it was revealed recently, was the "unknown donor" who met the deficits of the orchestra during the four-year period and was the leader in the movement that led to the permanent endowment of the institution.

Several new features for next season's routine were approved. These include the young people's concerts, three in number, intended as an educational phase of the orchestra's work. There were also authorized three supplementary concerts for those who are not able to participate in the regular subscription series. The favorable results of the experimental non-subscription concerts of the season just ended led to the continuation of this feature which was requested by many music-lovers.

Two additional concerts next season for New York were authorized, making ten in all there, all of which have already been subscribed for, it was announced. There will also be ten concerts in Pittsburgh. The orchestra's tours will be confined to these concerts and five each in Harrisburg, Washington and Baltimore. The report expressed regret that the concerts in Wilmington had to be abandoned.

Announcement was made of the engagement of Vincent d'Indy as a guest conductor for next season and it was stated that there would be two other guest conductors, whose names cannot yet be announced. It is believed that these will be Willem Mengelberg and Ossip Gabrilowitsch.

Resolutions were passed praising in high terms the work of the conductor, Leopold Stokowski, and of the newly organized Philadelphia Orchestra Chorus, which has taken such efficient and enthusiastic part in the large choral programs of the orchestra. W. R. M.

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—Rockford Republic, April 12, 1921.

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Mischa Lhevinne Giving Piano Recitals

Following a season of ninety joint recitals with his wife, Estelle Gray-Lhevinne, violinist, Mischa Lhevinne, pianist, has been filling thirty piano recital engagements in the South and East. His dates have included appearances at Okmulgee, Okla., on April 6; Texarkana, Tex., on April 7, when he played to an audience of 7000; Fort Smith, Ark., on April 9; Dallas, Tex., on April 10; Paris, Tex., on April 13; Vicksburg, Miss., on April 22; Jackson, Miss., for the Matinee Music Club on April 24; Columbus, Miss., on April 27; Brookhaven, Miss., where he appeared at the College, on April 28, and Birmingham, Ala., on April 29. He began his May list with an appearance at Columbia, S. C., on May 2. He gave a brilliant recital in Hazleton, Pa., on May 10. He was in Wilkes-Barre, Pa., on May 11 and in Bethlehem, Pa., on May 12.

Novaes Plays Gottschalk Variations

At the reception tendered to Guiomar Novaes recently by the Spanish Society at Columbia University Miss Novaes brought the evening to a climax by playing Gottschalk's "Variations on the Brazilian Hymn," a bravura composition that she had never played in her recitals here. With it she won an ovation, one of the greatest ever given here. On May 7 she sailed for her home in Sao Paolo, Brazil, where her marriage to Octavio Pinto was to be celebrated shortly after her arrival.

Toscha Seidel, violinist, will make his London début at Queen's Hall on June 15.



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PROGRAMS AT PRINCETON

Choristers in Fifth Recital—Russell Gives Organ Series

PRINCETON, N. J., May 22.—The fifth recital of the Princeton University Choristers, at Procter Hall yesterday afternoon, brought a program of folk-songs, most of them in arrangements made by

IF Mrs. Fletcher Copp would commercialize her World-renowned Method—permit other teachers to give her Normal Course and sell her patented Apparatus—she would sweep away her cheap imitators and no doubt fill her purse. However, being a true Artist and sincere Educator, she prefers to protect the Public and children, and to continue to deserve the RESPECT which her conservative policy has earned her from the really great in Music. Restricted property is always more valuable than unrestricted. Musicians and Educators the world over have gratefully testified to "the far-reaching effects and importance of this more than a Method—a Revolution," as Dr. Abbott says. Sir William Cummings said, "Every Musician must recognize it (the Fletcher Music Method) as a God-given gift to humanity through the instrumentation of Miss Fletcher." And in proportion to the Musicianship of the investigator has been the grateful recognition. Another Writer says, "The ideas of this woman have permeated the entire teaching profession, and the time is not far distant when—if she stands firmly by her ideals—America will recognize her as the one strongest force for all that is Good in Music—as the Mother of Self-Expressive Creative Music in the Public Schools."

The Summer Normal School

(restricted to 40 members) will open its 23rd Session in Brookline, Boston, Mass., June 27, 1921. Application should be made at once. Address till June 1st, 890 Elmwood Ave., Akron. Later 31 York Terrace, Corey Hill, Brookline, Mass.

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Alexander Russell, director of music, from Granville Bantock's collection. From England, Germany, France, Serbia, Little Russia, Russia, Poland, Armenia, China, Japan, Scotland and the American Indian and Negro came the songs in which not only the chorus as a whole but individual members as soloists were heard to good effect. The program notes, as usual, were also the work of Mr. Russell. The chorus is made up of the Chapel Choir, augmented by singers chosen from the student body of the University, and thus differs in constitution as well as aims from the majority of student choruses.

Mr. Russell has also given pleasure this month with the third series of his fortnightly vesper organ recitals at Procter Hall. His programs for May 1 and 15 included classic ecclesiastical numbers and more modern works.

Wichita Musical Club Celebrates Twenty-ninth Anniversary

WICHITA, KAN., May 24.—The Wichita Musical Club celebrated its twenty-ninth anniversary last Thursday in the music rooms of the High School. The event was planned as a surprise to the president, Mrs. E. E. Higginson, who has just returned from a long sojourn in California. A program of women's choruses was performed under the direction of Jessie L. Clark. The club was organized in 1892 in the studio of Lillian Hamlin-Garst, now of Chicago. Mrs. Hubert Childe and Jessie L. Clark are the only charter members at present living in Wichita. The office of president has been held by Mrs. Higginson for more than twenty years. T. L. K.

Richard Burgin Soloist at Manchester (N. H.) Choral Concert

MANCHESTER, N. H., May 30.—Richard Burgin, concert master of the Boston Symphony, was heard at a concert in Manchester, N. H., on the evening of May 25. Continuous applause greeted his playing at the close of each group and he responded with three encores. The choral part of the concert was given by a chorus of thirty-six singers under the leadership of Alfred E. Plumpton. The accompanist for the chorus was Dorothy Flanders. F. M. F.

Stransky Visits Colorado Springs—3000 Children in Song Festival

COLORADO SPRINGS, COL., May 26.—The Colorado Springs Musical Club closed its winter series lately with a concert by the New York Philharmonic, Josef Stransky and Henry Hadley conducting. Rubin Goldmark's "Samson" interested the audience especially be-

cause of the fact that the composer lived for several years in Colorado Springs.

One hundred schools of El Paso County were represented by 3000 children in a Song Festival given recently at Stratton Park, this city. The army of young singers gave chorus numbers in both the morning and afternoon programs. The gathering of the school children of the county was directed by Mrs. H. Howard Brown with a staff of workers. D. T. B.

Roanoke Audience Applauds Compositions by Hollins College Students

ROANOKE, VA., May 28.—A concert of original compositions by students in the music department of Hollins College was given in the chapel on May 24. This concert, the first of its kind at Hollins, proved of unusual interest, the program being made up entirely of compositions by students taking the regular bachelor of music courses.

Of unusual merit was the work of Kathleen Kelly, winner in the recent state piano competition. Miss Kelly enjoys the added distinction of being the first recipient of the recently instituted degree in music. Her trio for violin, viola and piano was by far the most mature and best work presented. The advanced courses are under the direction of Professor Henry H. Fuchs, and it is due to his musicianship and pedagogic efficiency that a program of this type could not only be made possible, but could win enthusiastic approval from a large college audience. G. H. B.

Eddy Gives Four Recitals in Shreveport, La.

SHREVEPORT, LA., May 20.—At the Scottish Rite Cathedral on May 17, 18, 19 and 20 Clarence Eddy, the organist, played four recitals of extraordinary worth to large audiences. He performed on the new four-manual Pilcher organ, which is said to have cost \$30,000. His programs were of fine quality, including compositions by Bach, Borowski, Reuschel, Frysinger, Dunn, Bonnet, Marshall, Kramer, Handel, Dett, Diton, Nearing, Kinder, Lemont, Fay Foster, Turner, Stoughton Barnes, Saul, Cole, Schubert, Crawford, Bossi, Wagner, Hollins, Wostenholme, Clerambault, Couperin, Martini and Schminke.

May Festival Given by School Students in Kansas City, Mo.

KANSAS CITY, MO., May 28.—The May Music Festival given recently in Convention Hall by the student orchestras and choruses of the public schools under the direction of Robert Henry Brown, director of instrumental music, and Sarah M. Clifford, acting supervisor of vocal music, was a success from every point of view. The number of pupils taking part in the choral part of the program was 1863, and in the orchestral part, 337. The combined choruses and massed orchestra numbers were given without previous ensemble practice, and the smoothness of the result reflects credit upon the individual conductors of the various units. Mrs. George R. Cow-

den, soprano, was assisting soloist, offering "Ocean, Thou Mighty Monster" from "Oberon" and, as encore, a song by Powell Weaver, accompanied by the composer. Reid Merriman was accompanist for the choral numbers. L. P.

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Lancaster Y. W. C. A. Chorus Heard in Spring Concert

LANCASTER, PA., May 20.—An important musical event during the past week was the Spring Concert presented by the Y. W. C. A. Chorus in the Martin Auditorium. This chorus under the leadership of Florence Lebzelter sang Harriet Ware's new cantata for women's voices, "Undine." The visiting artists, Mrs. May Hotz, soprano, of Philadelphia, and Louis Geist, soloist at the Chestnut St. Baptist Church, Philadelphia, contributed to the first part of the program. Edna Mentzer, accompanist; Mary Hoar, president, and Grace Seyfert, secretary and publicity manager, assisted largely in achieving the success of the event.

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Rosen Sees the Artist as a Super-Radical

Young Violin Virtuoso Discusses Artistic Ideals on Eve of European Trip—To Pursue Studies in Composition at the Hochschule in Berlin Besides Concertizing—An Artist of the Heart More Than the Head

MAX ROSEN had completed one concert tour only to start another. The calendar on the wall of his manager's office announced the date as May 23, and the young violinist was to sail for Europe with Milton Diamond of the International Concert Direction on the 24th. He would land in England and begin his European work with a recital in London. This was to be the first time that he had crossed the water since he returned from his foreign studies in 1917. The event should have some special significance in a career still so brief that each new step holds boundless possibilities. Has it?

"Well, yes," Mr. Rosen admits, after a scrutiny of his cigarette, "perhaps it has." Instead of proceeding with his remarks, he laughs. "I'm so tired from playing, playing, playing, and meeting people everywhere, that I can't think. I haven't got an idea in the world."

If that is true this boy must have been born under a lucky star. Ideas or no ideas, he gives the impression of an alert mentality, an eager, prehensile brain, if not of matured intellectual poise. He protests that laughter is only the weapon which life has accorded him against her hurts. If it rings like steel on steel, this laughter has yet a tone of genuine merriment in it; and whether he will or no, Mr. Rosen will doubtless appeal to European audiences as a representative of American optimism.

Will Work as Well as Play

It is less for what he can get than for what he can give that he is going. Concerts there must be, because concerts are what the concert artist lives on. And he will be glad—who wouldn't?—if new audiences take to him as kindly as those he is leaving. But above all he wants to study; wants to complete the work in composition which an untimely departure from the Hochschule in Berlin cut short; wants to fit himself thus to give rather more than he has yet given. He does not believe that creative and executive musicianship must be mutually exclusive when developed to the highest point. He cites Liszt and Kreisler as examples. And in the next breath, though perhaps without intending any connection, "I'm an awfully uneven player. One of the funniest things in life to me is the critic who assumes that I don't know that."

"But if I know when I play badly, I also know when I play well. I doubt whether I ever played better than at my appearance with the National Symphony at the end of April. Fancy how much I felt like laughing when I read in one of the papers that 'Mr. Rosen failed to measure up to his usual high standard of impeccable technique!' I and 'impeccable technique' to be mentioned in the same breath! 'Impeccable technique' belongeth unto but one—to Heifetz—as vengeance does unto the Lord! Aren't there enough mansions in the house of art so that each artist may accord to each of the others his due, while happily possessing his own portion? The artist cannot be a thorough-going communist, you see; he must have a very firm grip on the little that is his own, before his generosity can mean anything. The question now, for me, is how to establish that grip. If there's a mansion waiting for me I want to find the key to it. It's not money I'm talking about. Money's simply a destructive necessity, a thing one must have but which one should think about as little as may be. At least, I think that's what I think, and in case it isn't, I've a friend who can tell you what I ought to think and what I probably shall be thinking next year. Would you care to meet him?"

Some New Records

Of course one would care to meet the gentleman who may hold the key to Max



Max Rosen Sailing with Milton Diamond of the International Concert Direction, on the Aquitania, May 24

Rosen's artistic mansion. And to kill time until he is free, one would also care to hear the newest records which Mr. Rosen has made for the Brunswick Phonograph Company, whose offices are a story or two higher in the same building with those of the International Concert Direction. One of these records, the Bach-Gounod "Ave Maria," with Florence Easton taking the voice part, is particularly illuminating as to the quality of the violinist's art. His violin does not speak; it cries, and that with an almost more than human poignancy. Not intellect, not will is the spring of this player's inspiration, but emotional feeling. Obviously true are the words of his friend, a brother of Milton Diamond, his manager: "Max Rosen is a radical. He is an artist, and therefore a more radical than the adherents of any program of social revolution can be. He cannot play politics; he cannot defer the chance of present defeat for that of future victory; he must live, as nearly as may be, each moment for itself. And thus he risks running counter to small conventions, but the same roseate hope beckons him as every other artist, that of a world set free by men's living from the impulse of the pure heart and no longer from the malice of the calculating head."

D. J. T.

Local Forces Again Give Opera in Washington

WASHINGTON, D. C., May 24.—The local opera company, the Washingtonians, is presenting a second week of opera at the Schubert-Garrick, offering "The Chimes of Normandy." The same high standard of production that marked "Sweethearts" last week, was found in "The Chimes." The chorus presented its part with fresh tone and excellent at-

tack. Rollin Bond, director of the Washingtonians, conducted the orchestra. He deserves commendation for the fine work of his organization. The solo parts were artistically handled at all times. Estelle Murray was *Serpentine*; Ruth Peters, *Germaine*; Raymond G. Moore, the *Marquis*, and Charles Gordon, *Gaspard*. Others in the performance were Edyth Gladys Hunt, Bryce Bayles, Harry Stevens, T. Brooks Amiss, Jr., Stephen O. Ford, Ray A. Jackman, Ivy S. Stevens, Elise O. Ford, J. T. Pardee, Myra Johnson, Marguerite Wiskersham, Genevieve Bond, Bernice Stevens and Bertha Way.

W. H.

Former Allentown Singer Stirs Home-Town Audiences

ALLENTOWN, PA., May 14.—A record audience filled the Lyric Theater on the evening of May 12 to bid farewell to Ida Heydt, a former Allentown singer who leaves shortly to fulfill operatic engagements in Europe. In a program which contained arias from "Pagliacci" and "Lucia," and several groups of songs, Miss Heydt was the recipient of much applause, which she shared with Grace Elliott, New York pianist and accompanist. In addition to her rôle as accompanist, Miss Elliott was heard in two groups of solos, playing compositions by Chopin, Liszt, Saint-Saëns and Schumann. Until two years ago Miss Heydt was under the tutelage of Julien Duval, of this city.

BRIDGEPORT, CONN.—The Junior Symphony, Dr. Giovanni E. Conterno, conductor, appeared in a concert at the Masonic Temple recently. Wilma Feketa, violinist; George Jennings, cellist, and Frederick Dart, pianist, were the soloists.

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Mr. Boardman will be represented by J. Morgan Wells of 1717 Kimball Hall, Chicago, at the convention of the Federation of Women's Musical Clubs in Davenport, week of June 5.

Music in New York's Film Theaters

A MUSICAL program, in keeping with the character of the principal film attraction was heard at the Rivoli Theater last week. Liszt's "Ideale" was played by the orchestra, conducted by Frederick Stahlberg and Joseph Littau.

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Gilberté's "The Devil's Love Song" was sung by Emanuel List, bass, with incidental dance by Vera Myers, dancer. Allegro in A, by Joseph Callaerts, was the organ solo played by Firmin Swinnen.

Liszt's Second Hungarian Rhapsody was presented by the Rialto orchestra under the conductorship of Hugo Riesenfeld and Lion Vanderheim last week. The czymbalom cadenza was played by Bela Nyary. Carlo Enciso, tenor, was heard in an aria from Bizet's "The Pearl Fishers." Mary Fabian, soprano, sang a number from "The Count of Luxembourg," and John Priest played Schubert's "Marche Héroïque" at the organ.

Wagner's "Rienzi" Overture was given by the Strand orchestra, Carl Edouard and Francis Sutherland, conductors. A novelty prologue of appropriate numbers by the Strand Male Quartet was the feature of the musical program. Organ solos were played by Frederick Smith and Herbert Sisson.

Helena Marsh, contralto, was the soloist who appeared at the Capitol last week. She sang "In Memoriam," by Martha Wilchinsky and William Axt, written especially for the Decoration Day program. The orchestra, conducted by Erno Rapee, presented excerpts from Hosmer's "Northern Rhapsody," interpolated with song numbers by the mixed quartet, as an overture. Rudolph Friml's "High Jinks," given by the Capitol Quartet, entire ballet corps and the orchestra, with dances by Miss Gambarelli, Doris Niles, Thalia Zanou and Leon Leonidoff, arranged by Alexander Oumansky, brought a touch of lightness to the program. James Parker Coombs and Doris Niles sang in the prologue.

STUDENT GROUP PLAYS

Members of Orchestral Society Succeed
Well in Professional Association

A concert by the Student Demonstration Group of the American Orchestral Society, Dirk Foch conductor, was given in the Washington Irving High School on May 25. The organization, composed of forty professional musicians and sixty students of ensemble, has for its object the training of aspirants in symphonic work, and is sponsored by a committee which includes Mrs. E. H. Harriman. The assisting artists were Josef Fuchs, violinist, and Enrique Ros, pianist.

The orchestral program included Beethoven's "Coriolanus" Overture, the "Meistersinger" Prelude of Wagner, and the Tchaikovsky "Pathétique" Symphony. In the last work the players performed most creditably.

Mr. Fuchs played a movement of Saint-Saëns' Concerto in B Minor with unusually sympathetic tone. In the first movement of the Schumann Concerto in A Minor Mr. Ros gave a performance which had moments of brilliance.

KRAFT PLANS FULL SEASON

Recital and Oratorio Singer Secures
Long List of Re-engagements

CHICAGO, May 28.—Arthur Kraft, tenor, is in Chicago after having sung at Bucyrus, Ohio; Fairfield, Iowa, and Marion, Ind. Mr. Kraft has filled more than seventy engagements this season, in addition to his church work. Already he has been booked for a large number of appearances for next season. The middle of October Mr. Kraft will leave for a Southern tour, during which he will sing in Alabama, Virginia, Georgia and Kentucky. He has been re-engaged to give recitals for practically every organization under whose auspices he appeared during the past twelve months.

Mr. Kraft is popular in oratorio as well as recital. He served his apprenticeship in an Episcopal church, under the late Dr. C. E. Allum, and all his studying has been done in this country. He worked with Arthur Burton and Frank LaForge as well as Dr. Allum, going East every summer to prepare his programs with Mr. LaForge.

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Arrangements were completed last week whereby Mana-Zucca, composer-pianist, will concertize under the direction of S. Hurok's Musical Bureau for a period of years beginning with the com-

ing season. Miss Zucca is now devoting her time entirely to composition and appearing as pianist in her own music. During last season she played her concerto twice with the National Symphony having previously performed it with the Los Angeles Symphony.



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RECITALS AT PEABODY

Baltimore Conservatory Ends Season with Graduate Concerts

BALTIMORE, May 28.—The series of five concerts by the advanced students of the Peabody Conservatory of Music, May 23 to 27 brought the term to a brilliant close. Large audiences at each concert endorsed the work of the students with cordial applause. Those taking part disclosed talent of a high order and reflected credit on the institution. The students' orchestra, with Gustave Strube as conductor, gave works of Beethoven and Debussy's "Clair de Lune," arranged by Gustav Klemm, a young Baltimore composer. This program included also the Saint-Saëns Piano Concerto, No. 4, in C Minor, played effectively by Colin McPhee; the Saint-Saëns 'Cello Concerto, played by Margaret Day and the Rachmaninoff Piano Concerto, No. 2, in C Minor, played brilliantly by Sylvan Levin. Diplomas were given in piano to Sylvan Levin, violin, to Celia Brace and Herbert Bangs; harmony and composition, to Colin McPhee and Louis Rosenberg. Teachers' certificates were granted to Elizabeth Ayres, Emily V. Blair, Elmer Burgess, Mary W. Hendrickson,

Esther A. Love, Esther B. Meghan, Mary Mitchell, Margaret I. Pinkerton, Edna Rawls, in piano; Paul Cheatham, harmony, and Caroline M. Kossbiel, Faith R. Lightner and Evelyn M. Smith, school music.

Elsa Baklor, soprano, and Virginia Castelle, pianist, gave a recital at Stieff Hall, May 24, before an appreciative audience. Mme. Baklor has from season to season proved her vocal ability and this recent appearance added to her artistic standing. Mrs. Castelle is a pianist of brilliant attainments, her style and technical display made her contributions notable.

The fifth students' recital at the European Conservatory of Music, May 23, gave a large audience opportunity of enjoying the playing of students trained by Henri Weinreich, director, in piano, and by Maurice Kramer, in violin.

Hazel K. Bornschein, soprano, and Alderson Mowbray, pianist, have left Baltimore for a concert tour during the summer months. They are to appear in the Swarthmore bookings for the larger cities of the Eastern coast. F. C. B.

Pupil of Melville-Liszewska in Recital

CINCINNATI, May 21.—A piano recital was given at the Cincinnati Conserva-

tory of Music by Blanche Myers, on May 16. Miss Myers, a pupil of Mme. Marguerite Melville-Liszewska, displayed marked talent in a program made up of the Bach-D'Albert Organ Prelude and Fugue in D Minor; Sonata, Op. 111, by Beethoven; Intermezzo, Op. 119, and Rhapsodie, Op. 119, by Brahms; Nocturne in A Flat, Nocturne in C Minor and Scherzo in B Minor by Chopin and Theme with Variations by Paderewski. The young pianist achieved a fine success.

Prizes Awarded in Music Memory Contest in Joplin, Mo.

JOPLIN, Mo., May 17.—The closing of an eight weeks' music memory contest was marked by the final contest Friday evening, May 8, in the high school auditorium when 160 boys and girls of the schools entered for honors. The movement was instituted by Ruth Marguerite Phillips, supervisor of music in the local schools. The first prizes went to Madge Payton in the junior department; Elizabeth Stone in the high school division, and Gene Sams in the adult division. Second prizes were also given in each division. The silver loving cup, offered to the grade school making the best average, was won by the team from the Jack-

son School. In the final test, sixty-five of the 160 contestants recognized all the numbers played. Other requirements were the naming of the composer, brief biographical sketch and a short explanation of the composition. L. A. W.

FLETCHER METHOD IN AKRON

Introduction in Public Schools Due to Mrs. Seiberling's Interest

AKRON, OHIO, May 21.—With the approach of the close of the public school year comes new realization of the musical benefits which this city owes to Mrs. F. A. Seiberling of the National Federation of Musical Clubs and to Mrs. Evelyn Fletcher-Copp, originator of the Fletcher Music Method. From the time of its invention to that of its introduction into the public schools here, the Method had been available only to the children of the rich. In 1915 Mrs. Seiberling, who had become interested in Mrs. Fletcher-Copp's work, had the pedagogic lecture here, at her expense, before the Tuesday Morning Musical Club. The next year Mrs. Seiberling's daughter went to Boston to make a thorough study of the Method, and when the war-time concentration on practical ends had abated, early in the spring of 1919, Miss Seiberling asked Mrs. Copp whether she would be willing to attempt the application of the Method to public school conditions in Akron should the School Board prove amenable to the suggestion. Mrs. Copp was willing, and the results which she produced with the first year's work, consisting in all of thirty hours' instruction, commanded the respect of the entire community.

This year, as a result, the Method has been given a definite place in the public school curriculum. The classes have been limited to fourteen children and have occupied thirty minute periods. In November, when the Board of Managers of the National Federation met here, Mrs. Copp took a class out to the home of Mrs. Seiberling for a demonstration lesson. A letter of thanks expressed appreciation for the exposition of her method of teaching piano, harmony and ear-training.

Surette Gives Lecture Before American Federation of Arts

WASHINGTON, D. C., May 21.—Music found a significant place in the recent convention of the American Federation of Arts when Thomas Whitney Surette gave an interesting talk on "Methods of the Appreciation of Music in Relation to the Museum," illustrated by Mrs. Walter Bruce Howe, pianist, and the National String Quartet. Mrs. Edward MacDowell gave a talk on the Peterborough Colony. David Mannes told interesting experiences of the influence of music in settlement work in New York. W. H.

New York Artists Assist in Masonic Concert at Waterbury, Conn.

WATERBURY, CONN., May 14.—Lucy M. Van de Mark, soprano, and Grace Elliott, accompanist, both of New York, were the assisting artists at the twelfth annual concert of the Masonic Choir, under the direction of Arthur H. Turner, at Buckingham Hall on May 3. Miss Van de Mark's contribution to the program was "Les Larmes" from Massenet's "Werther," "Life" and "Rain" by Pearl Curran, "Blackbird's Song" by Cyril Scott and Gertrude Ross' "Down in the Desert," in which she had the excellent support of Miss Elliott at the piano. The choral feature of the concert was three numbers by Palmgren, in one of which Miss Van de Mark sang the solo part. H. D.

ROANOKE, VA.—A concert of unusual interest was given by members of the music faculty of Hollins College on Monday, May 9, the program being made up entirely of compositions by Rossette G. Cole of Chicago. Erich Rath, Kathleen H. Kelly and Angelo Carames were heard in different numbers.

Amy Neill, violinist, is to appear in recital at the biennial convention of the National Federation of Musical Clubs, at the Tri-Cities.

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COURT RULES N. Y. UNION INDEPENDENT OF THE FEDERATION

Supreme Court of New York Hands Down Important Decision in Case Arising Out of Finkelstein's Removal—President Weber's Action Declared to Have Been "Without Jurisdiction"—Each Branch of Union to Have Two Charters in Future, Says Official—Ruling Expected to Facilitate Pending Agreements with City's Symphonies

THAT the Musical Mutual Protective Union of New York City is independent of the American Federation of Musicians, the former corporation being state chartered, was declared by the Supreme Court of New York, Appellate Division, in a decision of May 27. The case grew out of the difficulties arising in the New York City branch of the union, when its president, Samuel Finkelstein, was removed by its board of eight directors, for having, it was alleged, refused to put motions made properly in board meeting. Joseph N. Weber, president of the Federation of Musicians, then issued "emergency orders" enjoining the board from proceeding with the hearings in Mr. Finkelstein's case, and later suspending the eight members. The Court, in its recent decision, declared Mr. Weber's action to have been "without jurisdiction," because the union, as a corporation, had a statute authorizing it to make by-laws, providing for the president's removal.

GESCHEIDT PUPILS CLOSE YEAR'S WORK IN CONCERT

Students Present Program of Songs and Operatic Arias in Carnegie Chamber Music Hall

Artists and students of Adelaide Gescheidt were heard on Thursday evening, May 26, in a program at Carnegie Chamber Music Hall, representing the work done by this New York teacher during the last semester. Opening and closing numbers were given by the Philphonia Double Male Quartet, Foster L. House, Franklin Karples, Ronald Allen, Marlowe Jones, Frederic Baer, William McAdam, Albert Erler and LeRoy Zelluff, under the direction of Charles Albert Baker, the well-known coach, who has charge of the work in interpretation in the Gescheidt Studios. The ensemble sang works by Rachmaninoff, Parker and Mark Andrews in excellent style.

There was much to admire in the singing of the students. Bessie Gregory, contralto, sang Lully's "Bois Epais," Handel's "Come and Trip It" and Curran's "Dawn"; Albert Erler, bass, Handel's "Hear Me, Ye Winds and Waves" and Stuart's "The Bandalero." Nelle Wing, soprano, was heard in works by Pergolesi, Rabey, Howard White and Scott and Foster L. House (a brother of Judson House), in Strauss's "Devotion," Poldowski's "L'Heure Exquise" and Vanderpool's "Values." Baleska Malinoff, dramatic soprano, sang the aria "O Mio Babbino Caro" from Puccini's "Gianni Schicchi" and the Balatella from "Pagliacci," while Raymond Loder, baritone, scored in the aria "Eri Tu" from Verdi's "Masked Ball" and Strauss's "The Lovers' Pledge." Of engaging quality was the singing of Stella Wren, soprano, in songs by Campbell-Tipton, Chausson and Grieg, followed by Leonid Samoloff, tenor, in the "O Paradiso" aria from "L'Africaine." The gifted soprano, Hazel Drury, who has made steady progress under Miss Gescheidt's guidance, sang a Mozart "Magic Flute" aria, and songs by Staub and La

The decision may stand as something of a precedent, upholding as it does the sovereignty of State law in this sphere. It will result in the adoption of a definite policy by the Federation, according to H. E. Brendon, one of its officials. "In future each branch of the union will have to have two charters," said Mr. Brendon. "One of these will guarantee its existence as a membership corporation, the same to be a beneficial protective organization only. All local branches which wish to affiliate with the Federation must do so by means of another and separate charter, the terms of which will leave government to a board and officers quite distinct from those which will pass upon its local protective features. Each branch will have two sets of officials, the matter of organization for action in securing uniform rates and contracts being left to the Federation strictly. This is not so radical a reformation as it seems, for of 800 branch organizations only a very few have the single charter. New York City is one of these. The thing which must be done is simply that the local union apply for a separate charter in the Federation. We will not abandon the members of this unit at such a time but will still consider them members of the Federation until this charter has been secured."

Await Effect of Decision

The effect of the decision on the orchestral situation in New York City is awaited with interest. The pending agreements with the symphony orchestras will be more easily brought about, now that the seat of authority is to be defined. The policy of the Federation, as announced by Mr. Brendon, does not suggest that there will be a weakening of the musicians' cause in the contention over contracts. The members of the union who constitute the board of directors and their supporters, appear to be well satisfied with the decision of the Court.

"We believe in the Federation," said Arthur Kunze, one of the eight members against whom Mr. Weber's injunction was directed. "We number by far the majority of the union members on our side. The way to real unity among the members of the organization, therefore, seems to be clearer since the decision was handed down by the Court. The presidency is being temporarily filled by Mr. Metera, vice-president."

Forge; Ruth Lloyd Kinney, contralto, songs by Sechi and Lie and "Ah! mon Fils" from "Le Prophète."

The Misses Wing and Drury joined forces in Hildach's duet "The Swallows." Frederic Baer, baritone, sang songs by Sargeant, Hahn and Spross; Lucile Banner, soprano, songs by Duparc, and Saint-Saëns and "Ah! Fors è Lui," from "Traviata," and Messrs. Samoloff and Loder the duet of Rodolfo and Marcello from the third act of "Bohème." Throughout the program the singing was admirable as to production, style and musicianly grasp and reflected great credit on Miss Gescheidt's teaching.

Mr. Baker played the accompaniments in masterly manner.

Suit Over Popular Hymn Settled After Fifteen Years

BOSTON, May 27.—A suit instituted fifteen years ago against the Oliver Ditson Company by the widow of Joseph P. Webster, composer of the popular hymn, "In the Sweet By and By," was settled in the Federal Court on May 26, by Mr. Webster's heirs, for \$56,000. The suit was brought by Mrs. Webster to obtain an accounting from the local publishers, who had taken over the rights of a Chicago house with whom Webster had a contract. Mrs. Webster and many of the twenty attorneys who have at one time or another been connected with the case, have died since the suit was instituted in 1906.

New York Symphony to Give Summer Series at Chautauqua

The New York Symphony is to fulfill a summer engagement at Chautauqua, N. Y., during six weeks commencing July 11. Five concerts will be given in the Amphitheater each week, including two symphonic programs, one of choral music, and one children's program. Albert Stoessel will conduct the first three weeks of the engagement, and René Pollein the last three weeks. The young people's concerts will be in charge of Mr. Stoessel. A notable feature of the summer session will be two special music weeks in which various choral bodies will participate with the Chautauqua

Chorus and the New York Symphony. Mr. Damrosch, who is now in Paris, will conduct the Symphony in New York next season from Oct. 20 to Dec. 18, and also during March. Albert Coates will return in December as guest conductor and will conduct all the concerts from Dec. 29 to Feb. 26. Vincent d'Indy is to conduct a pair of the orchestra's concerts given in Carnegie Hall.

URGES MEMORY TESTS TO FOSTER INTEREST IN MUSIC

Bridgeport Club Hears Address by President of Connecticut Federation

BRIDGEPORT, CONN., May 24.—The adoption of musical memory tests in public school music work was strongly advocated by Mrs. John C. Downes of Danbury, president of the State Federation of Musical Clubs, in an address given here before the Wednesday Afternoon Musical Club. The speaker was a guest of honor at the club's closing luncheon of the season.

Mrs. Downes' plea for the memory tests was made on the ground that they would tend to stimulate a real interest in the best music among school pupils. The suggestion that knowledge of compositions should be tested by means of the phonograph record was made. Full credit should be given by the high school, she further declared, to pupils who had obtained outside musical instruction other than that prescribed in the school curriculum.

The speaker was supported in her stand for the school musical credits by Clayton P. Stevens, supervisor of music in the public schools, who also gave an address.

A club quartet, comprising Mrs. Henry L. Bishop, Mrs. Judith Landberg Flather, Mrs. Mary B. Hard and Mrs. Vera B. Sein, sang Harriet Ware's "Boat Song" and other numbers. Mrs. Elmer Beardsley played piano accompaniments.

The following officers were re-elected: Mrs. Harry C. Ives, president; Mrs. John M. Sterling, first vice-president; Mrs. Frederick B. Grannis, second vice-president; Mrs. Frederick Burr, corresponding secretary; Mrs. William H. Comley, recording secretary, and Jennie Wilcox, treasurer. The nominating committee included Mary Louise Peck, chairman; Mrs. Lucien T. Warner and Mrs. George Windsor.

Mrs. George MacLean, president of the St. Ambrose Club, New Haven, and Mrs. Albert House, president of the Schubert Club, Stamford, were guests of honor at the luncheon. E. B.

ADVANCE IN SCHOOL MUSIC

Programs by Mount Vernon Children Demonstrate Progress Made

MOUNT VERNON, N. Y., May 28.—Two musical events here last week demonstrated the great improvement that has been made in musical studies in the local public schools. Combined glee clubs of fifth and sixth grade pupils, 225 singers in all, gave a program aided by an orchestra of fifty pieces, also composed of school children. Public School No. 3 received the award in a contest decided on this occasion.

The second event, the annual concert of the Mount Vernon High School combined glee clubs and mandolin clubs was the most successful ever given by these organizations.

Dr. W. H. Holmes, superintendent of schools, in a brief address, said that Mount Vernon was destined to become a musical city, and that children ranging from eight to twelve years, were leading the way.

The concert of the High School Orchestra, Emil Nielsen, Jr., conductor, again showed the excellence of the organization. There were four soloists, Hilda Briggs, soprano; Henry Crawford, cellist; Phillip Williams, violinist, and Jule Caswell, pianist, all former members of the orchestra. Loretta V. Knights and Thomas W. Sturgeon, directors of music in the city's schools, deserve much credit for the achievements of the children. F. E. K.

GAINESVILLE, TEX., May 21.—Clarence Eddy, organist, appeared here in recital at the First Baptist Church on Friday evening and won a brilliant success. His major offerings were Bach's Toccata in F and Bonnet's Concert Variations. New on his program were some pieces by Amedée Reuchsel, a Borowski Solemn March, dedicated to him, and his own transcriptions of Schubert's "By the Sea" and the "Russian Boatmen's Song."

NEGOTIATIONS RESUMED IN MANHATTAN TANGLE

Way May Yet Be Found to Obviate Enforced Auction of Hammerstein House

Indications that a more conciliatory attitude was being taken by all persons concerned in the legal tangle of which the Manhattan Opera House is the center led to a renewal of hope during the last week that the historic auditorium built by Oscar Hammerstein will not be placed on the auction block on June 22, the date set by the receiver for its public sale. The possibility of a new arrangement between Fortune Gallo, the Chicago Opera Association, the receiver and Mrs. Hammerstein was hinted at, although neither Mr. Gallo's office nor that of the receiver confirmed this. To obviate the public sale, either the house must be purchased by some one in advance of the date set, or an arrangement made whereby the lien of the two daughters of the late Mr. Hammerstein, to cover a judgment of \$150,000, can be taken care of, in which event it is believed other pressing obligations could be tided over.

On Monday it was stated that neither Mr. Gallo nor the Chicago Opera Association would give heed to the notice which was sent out by attorneys for the receiver a week earlier to the effect that their leases for next season would not be entertained.

PORTLAND, ME., GREETED DIVA

Galli-Curci Draws Huge Audience—Patriotic Concert by Choruses

PORTLAND, ME., May 30.—Amelia Galli-Curci was heard in concert on the evening of May 24, in the Exposition Building, which was packed. The singer was in perfect voice and was capably supported by her accompanist, Homer Samuels, and Manuel Berenguer, flautist.

On Monday evening an out-of-the-usual concert was given in the City Hall by the United Americans of Maine. It was of a patriotic nature and all the musical organizations of the city took part. The Portland section of the Maine Festival Chorus, conducted by Seldon Crafts, opened the program with Fletcher's "Song of Victory." This was followed by Harriet Ware's "A Day in Arcady," sung by a chorus composed of members of the Rossini Club and conducted by Mrs. James A. McFaul. The Portland Men's Singing Club conducted by Alfred Brinkler in the absence of the municipal organist, followed, with Coleridge-Taylor's "Viking Song" and Buttton's "Keys of Heaven." Mrs. Anne Neilly won a triumph with two piano solos. The Women's Choral Society under Robert Neilly's direction sang three charming numbers. The musical portion of the program was concluded by the Festival Chorus singing Geibel's "Our Nation's Song of Glory." A. B.

Earle D. Laros Gives Historical Recital in Bangor, Pa.

BANGOR, PA., May 19.—Mrs. William L. Blake, chairman of the Music Committee of the Woman's Club, recently presented Earle D. Laros, pianist, in a recital of historical music in the Reformed Church, as the concluding number of the club's musical program. Mr. Laros began with a group of old Italian numbers and Beethoven which was followed by an imposing performance of the Schumann Symphonic Etudes. A group by Debussy and Saint-Saëns was well liked. Mr. Laros introduced a new singer to illustrate some American songs, Forrest Free, baritone. His voice is of exceptional quality and his enunciation and musicianship won for him immediate success. A group of modern pieces, including a new Prelude by the pianist, and concluding with the Sixth Rhapsody of Liszt brought the program to a close.

To Resume Sunday Organ Recitals in Atlanta

ATLANTA, GA., May 30.—Resumption of the Sunday organ recitals at the City Auditorium is now practically assured, according to an official report issued on May 26. These concerts have been a source of great joy to Atlantans. The recitals will be conducted by Charles Sheldon, Jr., and on the opening Sunday, the date of which has not yet been announced, he will be assisted by Kurt Mueller, Atlanta pianist. L. K. S.

Throngs in Dallas for Festival Conventions

State Teachers, Music Merchants and Music Clubs Hold Annual Meetings During Celebration—Examinations for Certificates—Teachers Condemn "Jazz"—Merchants Protest Against Excise Tax—Municipal Chorus and Orchestra Present Works

DALLAS, TEX., May 28.—Throngs of visitors from surrounding towns assisted the natives of Dallas in celebrating Music Festival Week given here May 2-7, under the auspices of the City Music Committee.

For the first three days, interest focussed on the annual convention of the State Music Teachers' Association, which was attended by 145 delegates and visitors. The convention devoted itself chiefly to the matter of standardization and during the sessions, examinations for certificates from the State Board were held with Henry Doughty Tovey of the University of Arkansas as examiner. A record number of teachers presented themselves for the examination.

The three-day session, arranged by Martha Rhea Little, opened with addresses by David L. Ormersher, president of the Dallas Music Teachers' Association; Mrs. Eugene McNutt, president of the State Federation of Music Clubs; Manning B. Shannon, chairman of the Municipal Music Commission; Alice Knox Fergusson, dean of the Texas chapter of the American Guild of Organists, and Mrs. N. P. Turner of Marshall. Telegrams were received from E. Paul Hamilton, president of the National Association of Music Merchants, and Henry Mayer of Paris, Tex., president of the Music Merchants' Association.

Outstanding matters of interest included an address on the achievements of the Association by Mamie Folsom Wynne, state president, who submitted a resolution condemning "jazz" and recommending each member to discourage the taste for it. The resolution was adopted.

Of particular local interest was the program of Texas composers arranged by Mrs. D. S. Switzer, assisted by Mrs. James B. De Bow and Grace Switzer, and presented at the City Temple. The composers featured were F. Arthur Johnson, Ruby Wilson, Emma Simpkins, Louis Versel, Anna E. George, Viola Beck and Paul Van Katwijk. A reception was held at Bush Conservatory by the Dallas Music Teachers' Association. Receptions were given by D. L. Whittle Music Company, Will A. Watkin Music Company and Thomas Goggan Brother.

An organ recital, by David E. Grove, organist at the Scottish Rite Cathedral, was presented under the auspices of the Texas chapter, American Guild of Organists. This was Mr. Grove's farewell appearance, as he is leaving here to take up residence in New York.

A demonstration on music appreciation in the public schools by Sadie Williams, supervisor of music in the public schools, was given with seventh grade pupils. A banquet at the Adolphus, Wednesday evening, with David L. Ormersher, presiding, W. H. Atwell, toastmaster and Elizabeth Crawford, chairman of arrangements, completed the teachers' program.

State's Music Merchants Gather

The Texas Music Merchants' Association convened on Wednesday morning, May 4, the addresses of welcome being made by Manning B. Shannon of the Municipal Commission, and John W. Howerth, president of the Dallas Music Industries Association. The convention took up seriously the matter of the excise tax, against which a protest was registered.

Addresses were made by ex-Mayor Frank E. Wozencraft, the Rev. Dr. John G. Slayter, Arthur L. Kramer, Robert N. Watkin and Mamie Folsom Wynne. W. E. L. Saner advocated forming a municipal band from the fire and police departments, and W. L. Bush of Chicago advocated that delegates bring their own band to the convention next year. The convention closed with a banquet at the Adolphus. The board of directors elected consists of Henry P. Mayer of Paris; C. C. Miller, Ft. Worth; Robert N. Watkin, Dallas; E. S. Goodall, Waco; B. Heyer and John W. Howerth, Dallas.

Federated Clubs Also Meet

The Texas Federated Music Clubs held their convention during the same week at the Adolphus. The first session on



Leading Figures at the Convention of the Texas Federated Music Clubs: Left to Right, Mrs. Eugene McNutt of Waco, Retiring President; Mrs. James Hambrick of Tyler, the Newly Elected President

Thursday, was opened by the Rev. John G. Slayter, and addresses of welcome were made by M. B. Shannon of the Municipal Music Commission; J. W. Howerth, president of the Music Industries Association; Mrs. W. P. Zumwalt, president of the City Federation of Women's Clubs; Mrs. Earle D. Behrends, chairman of local arrangements who presided at the session, and Mrs. James Hambrick of Tyler, vice-president.

Reports were made by the officers and chairmen of the various departments, much interest centering in the Junior Clubs. The contests for young artists represented an important part of the proceedings. The Cincinnati Conservatory contest, conducted by Julia Belle James, assisted by Norma Chatham, was won by Kathleen Christman, violinist, and Hazel Griggs, pianist. The district contest for the National Federation, conducted by Mrs. Blankenship, was won by Mrs. J. Roscoe Golden, voice; Eva Crosby of Houston, piano; Bernice Jackson of Wichita Falls, violin. In a contest conducted by Miss James, Helen Wright of Dallas won a scholarship for piano at Kidd-Key College. Lois Boyles won the Oscar Seagle Scholarship.

A notable feature of the convention was the elaborate luncheons provided each day by the Wednesday Morning Choral Club, Mrs. Julian Wells, president; Schubert Choral Club, Mrs. W. Sherwood Bramlett, president; Music Study Club, Mrs. Eugene Bullock, president; the Mickwitz Club, Mrs. D. C. Tallichet, president; Davies Club, Mrs. Tom Barfield, president, and the Cecilian Club, Mrs. C. D. Browder, president. The entire list of new officers elected by Federated Music Clubs at their final meeting was as follows: Mrs. James H. Hambrick of Tyler, president; Mrs. R. T. Skiles of Dallas, first vice-president; Mrs. Frank L. Carson, San Antonio, second vice-president; Norma Chatham, Marlin, recording secretary; Mrs. Will Herndon of Tyler, corresponding secretary; Dorothy Drane, Corsicana, treasurer; Mrs. J. F. Carr of Hillsboro, auditor; Mrs. N. P. Turner of Marshall, parliamentarian. The new Executive Board is composed of Mrs. Hambrick, Mrs. Skiles and Mrs. Carson. Mrs. Frank Blankenship, Mrs. Henry Roberts of Hillsboro and Mrs. Eugene McNutt of Waco, are directors at large.

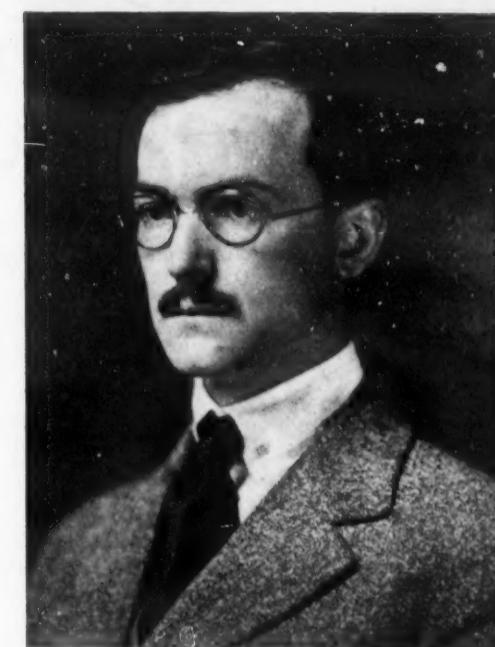
One of the unique features of the week was the music pageant, directed by B. W. Gratigny to whom much credit is due. Throngs lined the streets to see the floats for which prizes were given. The Schubert Choral Club won the first prize of \$75 for the most beautiful float; Sanger Brothers won second prize, and the Will A. Watkin Music Company won the third prize of \$25. The float of the Texas Music Teachers' Association also received special mention.

Of the concerts given during the week

two especially are notable. The Municipal Chorus, Paul Van Katwijk, conductor, accompanied by the Dallas Symphony, on this occasion also under the baton of Mr. Van Katwijk, sang Coleridge-Taylor's "Hiawatha," splendidly. Soloists were Mrs. Albert Smith, soprano; J. Wesley Hubbel, tenor, and George Ashley Brewster, tenor. Viola Beck was at the piano. Mrs. Frank H. Blankenship, chairman of the Municipal Committee, and Mrs. D. B. Ingram, vice-chairman, received much praise for their efforts in making this feature a success.

Later in the week the two organizations again shared the program. The Dallas Symphony presented the first half, under the conductorship of Walter J. Fried, and did admirable work in numbers by Gounod, Beethoven, Halvorsen and Puccini. In the second part, the Municipal Chorus again showed its merits in Sullivan's "On Shore and Sea" with Mrs. Juanita Blair Price, soprano, and J. Wesley Hubbel, tenor, as soloists.

The local arrangements committee for Dallas Festival Week, were honorary chairman, ex-Mayor Frank W. Wozencraft; chairman, Arthur L. Kramer; Herbert L. Marcus, Idalea Ellis An-



Frank W. Wozencraft, Founder of Dallas' Municipal Music Commission

drews, Edgar Hurst; members from the Music Commission, Arthur L. Kramer, Mrs. Frank Blankenship, Edgar Hurst and J. C. Phelps; from the music teachers, David Lee Ormersher, Mrs. Mamie Folsom Wynne, Mrs. A. L. Harper, Antonio Walters; from music merchants, J. W. Howerth, Robert N. Watkin, B. W. Gratigny, C. H. Mansfield; and representative of Texas Federation of Music Clubs, Mrs. Earle D. Behrends.

C. E. B.

Federal Capital Begins Music Week with Special Church Services

WASHINGTON, D. C., May 31.—Sponsored by President Harding, with Mrs. Harding as chairman of the honorary committee, the capital entered upon its first big Music Week May 29, with special music services in nearly a hundred churches. This spiritual opening was fittingly followed on Memorial Day with

choral singing, under the conductorship of Robert Lawrence, at Arlington National Cemetery, where President Harding delivered the address. In the evening 50,000 persons joined in mass singing led by Mr. Lawrence. Music Week has received the endorsement of all federal and civic officials and the hearty co-operation of the entire city. A full account will appear in MUSICAL AMERICA next week.

W. H.

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SAN ANTONIO, TEX.—Olga Heye was presented in a piano recital by Clara Duggan Madison at the latter's studio lately.

LANCASTER, PA.—The pupils of the Ethel M. Whitmore studio were heard in their annual spring recital in Martin Auditorium recently.

WASHINGTON, D. C.—Gurle Loise Corey, soprano, offered the third of her series of "operalouges" recently with Elizabeth Gardner Coombs as accompanist.

ASTORIA, ORE.—Louis Persinger, violinist; Laurence Strauss, tenor, and Edgar E. Coursan, accompanist, appeared in a concert at the Methodist Episcopal Church recently.

DETROIT, MICH.—Mrs. May Leggett Abel presented her pupil, Janet Ives in a violin recital in the Detroit Institute of Arts Auditorium recently. Miss Ives was assisted by Francis Firth, baritone.

BURLINGTON, VT.—The chorus of the Athena Club recently gave a program of community and choral singing under the direction of Beryl Harrington. Mrs. Morris Clarke Seals assisted as reader.

WICHITA, KAN.—Mona Wolf Hicks, soprano, and Ada Wilk, pianist, were heard in a recital at the Wichita College of Music and Dramatic Art lately. Bernice Burkett and Otto L. Fischer were the accompanists.

JACKSONVILLE, FLA.—Bertha M. Foster closed her series of Sunday Twilight Concerts with a program in which Maria Elsie Johnson, violinist, a pupil of Leopold Auer, appeared. Miss Foster was the accompanist.

LOWELL, MASS.—On a recent Sunday afternoon an interesting program was given at All Souls' Church by Mrs. Taylor, organist and Albert Edmund Brown, baritone. American and Polish music was especially featured.

SAN JOSE, CAL.—Hugh Goodwin, organist, assisted by Master Smith, boy soprano, gave an enjoyable program at the First Methodist Church recently, under the auspices of the local chapter of the American Guild of Organists.

OAKLAND, CAL.—Phylida Ashley, pianist, has given a series of three recitals at Hotel Oakland. The same hotel was the scene of a concert by students of the Mills College theory department which is directed by William J. McCoy.

LANCASTER, PA.—The Musical Art Society appeared in its annual spring concert in Shreiner Auditorium recently. Mrs. C. N. McHose is president of the organization and Mrs. D. C. Book, chairman of the program committee.

CORVALLIS, ORE.—Blanche Williams Segersten of Portland sang a program of songs by Katherine Glen, the Portland composer, at the Oregon day "book fair" for the benefit of a public library. Marguerite Hughes, violinist, assisted.

COLUMBUS, OHIO.—H. Dana Strother, Director of Capital University School of Music, presented his advanced violin class, with an orchestra of forty recently. Two songs by Mr. Strother, still in manuscript, were heard for the first time.

WICHITA, KAN.—Blanche Kelley and Helen Randolph, pupils of the Fairmount College Conservatory of Music, appeared in recital at the College chapel recently. Miss Kelley will receive a diploma and Miss Randolph a certificate at the close of the college year.

MONTGOMERY, ALA.—An entire program of compositions by Thomas C. Calloway, a local composer and pianist, was given in Sidney Lanier auditorium recently. Mr. Calloway played several of his works and was assisted by Mrs. F. B. Neely, soprano, and Juliet Burke, violinist.

SAN JOSE, CAL.—The series of undergraduate recitals at the Pacific Conservatory of Music was brought to a close with a program given by Virginia Short, violinist; Pearl Putnam, soprano, and Mildred Page, Mada Jameson, and Cornelia Buttless, pianists. Mr. Jules Moullet of the faculty, accompanied.

NORFOLK, VA.—The Civic Orchestra, founded and organized by Mrs. John B. Miles, now its concertmaster, gave its initial program in the Armory Building last month. The orchestra consists of forty players, who give their services free. The City Council has appropriated money for the necessary instruments.

CHARLES CITY, IOWA.—The opera "Faust" was given at the Church of Christ Auditorium in Hampton, lately. The soloists and directors, Dean Holmes Cowper, tenor, and William Frith, baritone, of the Drake Conservatory of Music, Des Moines, were assisted by members of the Hampton Treble Clef Club.

SPRINGFIELD, MO.—The Springfield Choral Club under the direction of Dean T. Stanley Skinner presented "Elijah" lately. The soloists were Louis Kreidler, baritone, of Chicago; Lotta Garrison Thomas, soprano, of Kansas City; Mrs. George H. Mobley, contralto, and Harry H. Nelson, tenor. A chorus of fifty assisted.

ALBANY, N. Y.—Mrs. Marietta White, soprano soloist, gave a song recital at the meeting of the Albany Community chorus recently. A musicale was given by Margaret A. DeGraff, harpist; Merrill Patterson, violinist; Mrs. Benjamin J. Dunn, pianist, and Mrs. Frank Macy, soprano at the Calvary Methodist Church.

CAMDEN, N. J.—The chorus of the Linden Baptist Church, of which C. Harold Lowden is organist and director, gave its second musicale in the Linden Bible School Building recently. The "Harmonizers," a male quartet; Jacob Rader, violinist; Sara Ellen Parker, reader, and Florence Entwistle, pianist, assisted.

BALTIMORE, MD.—The classes in artistic dancing of the advanced and preparatory departments of the Peabody Conservatory of Music, Gertrude Yingling Colburn, director, in connection with the orchestra of students under the direction of Franz Bornschein, gave two performances recently in the hall of the conservatory.

YONKERS, N. Y.—The Yonkers High School orchestra, under the leadership of Victor L. Rebman, gave a recent concert at the Y. M. C. A. gymnasium. The program included songs by Robert E. Terry, a resident composer. The Orchestra Club of the Yonkers Institute of Musical Art was heard in concert at the Masonic Temple recently.

TROY, N. Y.—Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral of Cleveland, Ohio, gave a recent organ recital at the Second Presbyterian Church before the meeting of the Eastern New York Branch of the American Guild of Organists. Mr. Kraft played a Chanson, composed by T. Frederick H. Candlyn, dean of the chapter.

MORGANFIELD, KY.—Two performances of "Miss Cherryblossom," a Japanese operetta, were given by the high school glee club. Among those who took part were Mary Estell Manzy, Carroll McGuire, Stanley Crowe, William Skinner, George McMurray, Henry Manning, Christine Sparks and Jessie Thomas. The proceeds of the performance went toward equipping the orchestra.

MASON CITY, IOWA.—The third annual spring concert given by the boys' and girls' glee clubs and the orchestra of the high school, under the direction of F. C. Gorman, was heard in the High School auditorium lately. The combined glee clubs and orchestra were composed of over 175 students directed by Helene Henry. Doris Woodward and Bennie Feldman accompanied.

PHILADELPHIA, PA.—Frederick Cook, violinist, and Vincent Fanelli, harpist, members of the Philadelphia Orchestra, are giving interesting solos and accompaniments at the special Sunday afternoon services designed and conducted by Lindsay Norden at St. Paul's P. E. Church, Ogontz. Rollo F. Maitland was the soloist at an organ recital given in the Church of the New Jerusalem for the benefit of the Chapin Memorial Home for the Aged Blind.

MANSFIELD, OHIO.—The Mansfield Musical Club closed the season with two concerts; the first given by Katherine Schafer, violinist; Minnie Marks, pianist; Eugene Smart, cellist, and Mrs. W. B. Smith, soprano; the second given by Mrs. Hazeltine P. Smith, H. W. Leedy, Mrs. Middleton, Mrs. Kevan and A. T. Reasoner. At the business meeting which followed the last concert, election of officers took place and Eva Miller was re-elected treasurer and Florence MacDonald, president.

SAN ANTONIO, TEX.—The Chaminade Choral Society, a department of the Tuesday Musical Club has elected the following officers for the coming season: Julien Paul Blitz, director; Mrs. T. M. McNally, chairman; Mrs. George Comstock, first vice-president; Mrs. S. D. Barr, second vice-president; Mrs. Stanley Winters, recording secretary; Mrs. R. S. Chandler, corresponding secretary; Alice Simpson, librarian; Mrs. Julien Blitz, accompanist, and Mrs. Hermann Hirsch, reporter.

WASHINGTON, D. C.—At the recent meeting of the Rubinstein Club the following officers were elected for the ensuing year: President, Mrs. R. H. Dalglish; vice-presidents, Mattie Gibson and Mrs. Archer L. Haycock; secretary, Mrs. Elmer E. Curry; treasurer, Mrs. C. W. Hamlet and librarian, Mrs. Duncan L. Richmond. The Musurgia Quartet, under the direction of Harry W. Howard, accompanist, were the assisting artists at the twenty-second annual concert of the Nordica Mandolin and Guitar Orchestra, directed by Walter T. Holt.

SAN ANTONIO, TEX.—The Chaminade Choral Society, a department of the Tuesday Musical Club, Julien Paul Blitz, director, appeared in concert recently at Beethoven Hall. A song by John M. Stienfeldt, local composer, was included in the program. The soloists were Julien Blitz, cellist, and Mrs. Julien Blitz, pianist. Vocal trios were sung by Mrs. Mattie Rees, Mrs. Guy Simpson and Mrs. Alfred Duerler. Mrs. Julien Blitz accompanied. In a faculty recital at Westmoorland College, Walter Romberg, violinist; Roy Repass, pianist; Mildred Elgin, pianist, and Clara Mae Flowers, reader, were heard.

PORLTAND, ORE.—A recital was given by the junior piano students of Laura L. Fox. Those who took part were Margaret Agnes, Helen Bartlett, Elizabeth and Mary Chance, Lorena Dickensheets, Doris French, Louise Greene, Sally Ingersoll, John Logan, Anna Nicholson, Wanda Olson, Niel Plummer, Nan Speis, Grace Swanson, Ruth Van Schoonhoven, Hannah Weston and Dorothy White. The Cadman Musical Club met with Mrs. George Jeffery recently and gave a program in which Mrs. Paul Vosburg, Mrs. Shipley, Mrs. Trayle, Mrs. M. D. Warren, Mrs. R. Mulholland and Beata Withers participated.

MIAMI, FLA.—Mrs. Thomas F. McAuliff presented a number of her students in her annual pupils' recital at the Woman's Club Auditorium lately. Those who appeared were Florrie McDonald, Edna Peters, Viola Brown, Meriwether Hamilton, Ada Mae Kellum, Sydney Peters, Betty Brown, Mary Drake, Dorothy Roop, Cornelia Drake, Esther Vandagriff, Margaret Cox, Mary MacAuliffe and Mrs. Eugene B. Romph. Mrs. Frank A. Keene gave a vocal recital at the Stanton Baptist Memorial Church, May 12, for the benefit of the organ building fund. She was assisted by Lucille Crudgington, violinist, and Mrs. C. E. Coe, accompanist.

PHILADELPHIA, PA.—A recital by students of the Adele Sutor School of Music was given at the Musical Art Club on the afternoon of May 21. An interesting program was presented by Marion and Natalie Hoffman, Marion Jones, Alice Arnold, Elizabeth Bohn, Robert Mueller, Miriam Hetzell, Wallace Matthews, Alice Fritz, Saydie Levitt, Phyllis Weinberg, Juliette Robertson, Emmanuel Sillman, Mary Calwell, Herbert Koff, Virginia

Rosekrans, Elizabeth Bloomer, Florence Segal, Margaret Lank, Ada Livingston, Margaret Strader, Margaret Erisman, Florence Disharoon, Kendall Wallis, Charlotte Thomas, Dorothy Landis, Margaret Herr, Margaret Dill, Ruth Shallcross, Frances Norton, Mildred Boericke and Florence Schoff.

LONG BEACH, CAL.—The Chaminade Quartet composed of Mrs. Ada Potter Wiseman, Mrs. T. G. Harrimann, Mrs. Lewis Morton, Mary Bowles and Ruth Phillips, accompanist, appeared in concert lately. A program of old fashioned songs was given by the choir of the East Side Christian Church recently. The Cantata "The Vision" was recently given by the Mormon Choir of Los Angeles in the Auditorium. The Long Beach Boys' Liberty Band of forty members, directed by C. C. Colless, appeared at the Auditorium. The band intends to increase its membership to 150 pieces. Teachers presenting pupils in recent recitals were Mrs. Anna Hewitt, Joanna Nielsen, Mrs. R. M. Kellogg, piano instructors, and Elcy Fletcher, violin teacher.

WICHITA, KAN.—The Saturday Afternoon Musical Club, in the final session of the present season, at the residence of the president, Mrs. L. W. Clapp, heard a program by pupils of some of the leading local teachers, namely T. L. Krebs, Grace Munn Kirkwood, Theodore Lindberg, Jetta Campbell Stanley, Otto L. Fischer, Frank Power, Reno B. Myers, Mrs. Kirke Meacham, Charles D. Carter, Verna Moyer, Minnie F. Owens, Mabel Capron, Elsie Randall Needles, and Ethelyn Bowman. The performers were Jane Crane, Myrtle Schwartz, Virginia L. Campbell, Madeline Klepper, Betty Clapp, Florian Lindberg, Evelyn Payton, Mrs. Perry Whiteaker, Gladys Ellege, Jewel Totten, Miss Bachman, Catharine Deam, Gaylord Carter and Georgia Hicks.

OMAHA, NEB.—Mary Munchoff presented a number of her pupils in a program of Salter songs recently. Mary Turner Salter was guest of honor, and gave an interesting introductory talk. Myrtle Frances Wyatt, Mrs. A. I. Root, Ruth Colby Bieder, Miriam Barrows Sampson, Mrs. C. C. Cope, Gertrude Anthes, Elsie Paustian, Eunice Conaway, Mrs. J. A. C. Kennedy, Mrs. H. L. Arnold, Jessie Pierson Mitchell, and Harriett Clarke, contributed to the program and Adelyn Wood and Ellen Anthes were the accompanists. Another interesting program at Mary Munchoff's studio was given by Ruth Bieder, contralto, and Cleora Wood Schmidt, soprano, of Colorado Springs, assisted by Adelyn Wood, accompanist; Rose Dubnoff, violinist, and Henry Twitchell, cellist.

WASHINGTON, D. C.—Two concerts of recent date which attracted large audiences were the program given by the glee club of the Chevy Chase School and a vocal recital by pupils of McCall Lanham, head of the voice department of the school. The club artistically presented works of Pierné, Offenbach, Schumann, Grieg, Matthews, Mozart and Woodman. The assisting soloists included Miss Cary, Miss Crawford and Miss Rountree. McCall Lanham was heard in songs by Schubert and Saint-Saëns. A sextet composed of the Misses Crawford, Dean, Walton, Repp, Simon, LeMasters and Miller was an outstanding feature of the program. The second concert was presented by Rhea Walton, Allene Dear, Rose Jeannette Driscoll, Dolores Brownson, Catherine Dean, Alice Cary, Emily Crawford, Virginia Wilson, Ruth Maxwell, Mildred Repp and the Chevy Chase Glee Club.

LOS ANGELES, CAL.—The Wa-Wan Club, one of the leading musical organizations of Los Angeles, recently elected the following officers for the coming year: President, Mrs. William Mabee; first vice-president and program chairman, Maud Fenlon Bollman; second vice-president and drama chairman, Mrs. Edward Dvorak; third vice-president and resident composers' chairman, Ida Selby; fourth vice-president and chairman of authors, Louise Anderson Henderson; recording secretary, Carlotta Comer Wagner; financial secretary, Letitia Williams; corresponding secretary, Mrs. William Kirkley Chambers; treasurer, Nelle T. Lohmeyer; auditor, Earl Meeker; parliamentarian, Mrs. W. H. Anderson; press chairman, Mrs. Frank Geiger; altruistic chairman, Mrs. Johnson. Mrs. Mabee was appointed delegate to a convention to be held in Yosemite Valley.

In Music Schools and Studios of New York

RECITAL AT HARRISON-IRVINE STUDIOS

At the studios of Mrs. J. Harrison-Irvine in Carnegie Hall a recital was given on Thursday evening, May 26, that presented to advantage a long list of the piano and voice students of this well-known teacher. Many of the performers were beginners, yet their talent was made manifest in what they did. Piano ensemble numbers presented Annabel Taylor, Gladys Rankine, Louise Cadell and Charlotte DeWitt in Beethoven and Schubert pieces for two pianos, eight hands; Blanche Salomon and Louise Cadell in Chaminade's "Andantino e Scherzettino" for two pianos and Helen Dwyer and Stanley McCusker in the same composer's "Le Soir."

The singers were Gladys Rankine, Marguerite Hill, Stella Sanders, Corinne North, Ruth Ellen Storey, Dorothy Skerritt, Daisy Shea, Evelyn Phelan, Annabel Taylor, Ethel Hill, Florence Herpe and Allason Skerritt in songs and arias by Mana-Zucca, Halsey, Cape, Hirst, Georges, Francis Moore, Weckerlin, Valverde, Alvarez, del Riego, Kramer, Volpe, Gounod, d'Hardelot, German, Puccini, Sibella, Hageman, Henschel, Russell, McGill and Avery. Annabel Taylor, Louise Cadell, Blanche Salomon and Stanley McCusker offered piano works by Mokrejs, Matthews, Chopin, Lamont Smith, Rubinstein, Schubert, Palmgren, Cecil Baumer, Sibelius, Carpenter and Brahms. Mrs. Irvine played the piano accompaniments admirably for the singers.

ENGAGEMENTS FOR BUCK PUPILS

Among students of Dudley Buck who are busy with engagements is Thomas Conkey, baritone, who has been featured in several light opera successes, and who at present is appearing in the West. He has had an especially large number of appearances in Chicago.

Katherine Galloway, soprano, is filling a two months' engagement with the Municipal Opera Association of St. Louis. She is to sing the prima donna rôles in "The Chocolate Soldier," "Pirates of Penzance," "Fra Diavolo," "The Beggar Student," "Chimes of Normandy," "The Fortune Teller," "San Toy," "Pinafore" and "Robin Hood."

Leslie E. Arnold, baritone, sang at two luncheons given by the Athene Club at the Waldorf, with such success that he was secured to appear at a similar function of the Theoria Club the following week. He has also had several special church engagements.

Frank E. Forbes, a young baritone, was heard in private recital at Mr. Buck's studios on April 27. Marjorie Pringle, soprano, who took part in last season's production of "Ruddigore" by the Society of American Singers, has been appearing successfully in Chicago.

JELENEK PUPILS PLAY AT BROOKLYN ACADEMY

Advanced piano pupils of Paul Jelenek, assisted by Neira Rieger, mezzo-contralto, and Muriel Hope, dramatic reader, were heard in recital at the Brooklyn Academy of Music on the afternoon of May 22. The program consisted of piano solos, duets and two-piano numbers, closing with an arrangement of the Wedding March from Mendelssohn's "Midsummer Night's Dream" for two pianos, eight hands. Minnie Silverstone, violinist, a pupil of Jean A. Stockwell, was also heard. Pupils of Mr. Jelenek taking part were Joseph Segal, Charles Sining, Rebecca Ivanhoe, Lena Gelfand, Eleanor Ruskin, Mildred Zimmerman, Cecilia Levine, Anna Carch, Anna Schwartz, Martha Fisher, Sara Trauring, Henry Adt, Edith Goldman, Pearl Salzberg, Harold Birnberg, Rose Reiber, Anna Birnbaum, Charlotte Eisenberg and Ralph Swerdlow. Miss Rieger was heard in a group of songs in French, German and English.

LAWRASON STUDIOS OPEN TILL JULY

The studios of Arthur Lawrason, vocal teacher, are to remain open until July 15, to accommodate professional students who are preparing rôles for next season. Among Lawrason pupils who have been successful in their work this season are

Rex Carter, baritone, who has toured throughout the United States and Canada with a light opera company, opening the Trans-Canada Circuit, and who is now with the "Last Waltz" company at the Century Theater in New York; Vincent Sullivan, tenor, with the "Honeydew" company at the Casino Theater; Paul McCarty, baritone; Guy Robertson, baritone, leading man in the Chicago production of "Mary"; Bernard Granville, baritone, leading man in the London production of "Mary"; Genevieve Davis, soprano; Dorothy Whitmore, soprano, with the "Irene" company in New York; Estelle Birney, soprano, in the New York production of "Mitzi," and the vaudeville singers, Grace Nelson, Adele Rowland, Genevieve Houghton and Sallie Fisher, all sopranos.

KLIBANSKY PUPILS ACTIVE

Ruth Pearcey, contralto, pupil of Sergei Klibansky, is having marked success on her Pacific Coast tour. She has been singing in the following California towns: San Fernando, Monrovia, Orange, Torrance, Burbank, Santa Paula, Oxnard, Lompoc, Santa Maria, Paso Robles, King City, Pacific Grove, Santa Cruz, Gilroy, Hollister, Centerville, Redwood City, Newman, Visalia, Modesto, Sonora, Jackson, Dixon, Auburn, Wapato, Woodland, Colusa, Willows, Corning, Red Bluff, Chico, Marysville, Loyton, Quincy, Westwood, Susanville, Alturas, Cedarville. In Oregon Miss Pearcey was heard in Lakeview, Klamath Falls and Medford. Lottie Howell, who was cordially received at the Strand Theater in Albany, N. Y., has been engaged to sing in all the Strand Theaters, and Miriam Steelman was recently engaged as soprano soloist at the First Presbyterian Church in Trenton, N. J.

A pupils' recital was given on May 31 at the auditorium of the Y. M. C. A. June 1 in Mt. Kisco, N. Y.

HOTCHKISS PUPILS IN DRAMATIC RECITAL

The dramatic pupils of Amy W. Hotchkiss gave a recital in her studio in Carnegie Hall, Friday evening, May 20. Readings were given by Evelyn Jones, Frieda J. Heidecke, Emily Stuht, Jeannette J. Fisher, Evelyn S. Jones, and Annie J. Commisskey.

GIVE PROGRAM IN LA FORGE-BERUMEN STUDIO

A program given at the La Forge-Berumen studios Thursday evening, May 19, was opened by Elinor Warren with Brahms' Rhapsody in B Minor followed by Liszt's "Consolation" and Schubert's "Rosamunde" Ballet music. Goldina De Wolf Lewis sang Massenet's Aria from "Hérodiade."

Charles Carver, who won the contest of the New York Federation of Music Clubs and the Empire District Federation of Music Clubs, was heard in a group of songs by Handel, Beethoven, Rachmaninoff and Loewe. Mr. Carver was assisting artist to Mme. Matzenauer on her spring tour. He is a pupil of Mr. La Forge.

Rosamond Crawford gave La Forge's "Romance" and Moskowski's Valse in E Major. Beatrice Cast sang a group of songs by Catalani, Handel, Loewe and Haydn. This was followed by Charlotte Ryan in a group of French songs.

The La Forge Quartet, consisting of Hazel Sliver, soprano; Dorothy George, contralto; Sheffield Child, tenor, and Charles Carver, bass, closed the program with numbers from Liza Lehmann's "In a Persian Garden." This quartet has just returned from a tour of the Middle West.

RECITAL AT BOICE STUDIO

At the Boice Studio on Wednesday evening, May 18, a recital was given by Marie Nicholson, soprano, assisted by Elizabeth Topping, pianist, and Irwin Kramer, tenor. Miss Nicholson made a fine impression, singing songs by Stern, Scott, Cramp, Vanderpool, H. T. Burleigh and O'Hara and arias from "The Pearl of Brazil" and "Bohème." Her final group, Cadman's cycle, "From Wigwam and Tepee," given in costume, was also keenly enjoyed. Miss Topping

played admirably several groups of compositions by Bach-Tausig, Mendelssohn-Liszt and Scarlatti and a Chopin group and Mr. Kramer sang two songs of Scott, a "Don Giovanni" aria and a Tosti song, as well as the duet from the first act of "Bohème" with Miss Nicholson. Carrie M. Cramp was the accompanist for the singers.

On June 22 Miss Nicholson is to give a recital at Memorial Hall, Brooklyn.

LEO SMALL PLAYS AT MALKIN SCHOOL

One of the latest additions to the faculty of the Malkin Music School, Leo Small, pianist, was heard by pupils and friends of the school in recital on the afternoon of May 22. Mr. Small proved himself a serious and conscientious artist in a program which ranged from the "Sonata quasi una Fantasia," Op. 27, No. 2, of Beethoven, to Cyril Scott's "Danse Nègre" and included also a group of Chopin numbers, Schumann's "Warum?" and the "Rigoletto" Paraphrase of Liszt.

STICKLES PUPIL WINS APPOINTMENT

Evva J. Dilworth, soprano, a pupil of William Stickles, New York vocal instructor, has been appointed special teacher of music for the present, in Districts 28 and 30, Brooklyn. This comprises the work of fourteen schools.

BOSTON STUDENTS HEARD

Pupils of Harriet E. Barrows and Nellie E. Packard in Recital

BOSTON, May 28.—A large, appreciative audience greeted the pupils of Harriet Eudora Barrows in a program of songs at the Copley-Plaza Hotel, May 25. Miss Barrows, one of the best known voice teachers here, divides her time between studios in this city and Providence, R. I. Pupils from both cities participated in the recital, to the credit of themselves and their instructor. Claudia Rhea Fournier in her group was particularly pleasing, Marguerite Watson Shaftoe sang with the ease and skill of a professional, and Helen Tiffany at the piano proved an admirable accompanist. Mary Cooper, the young violinist, who recently won the district contest of the Federated Clubs, played an obbligato splendidly. Ruth Helen Davis, Lillian Blanche Marshall, Grace Goff Fernald, Ellen Williams, Ruth Helen Davis and Alice Louise Armstrong contributed to the vocal program.

Mrs. Nellie Evans Packard, well-known vocal teacher of this city and Brockton, presented Lillian Grace Cann and Mrs. Florence A. Anderson in song recital in Russell Hall, Huntington Chambers recently. Mrs. Anderson, who possesses a rich contralto voice, was heard in a varied program and Miss Cann, lyric soprano, also presented a diversified list. The two were associated with fine effect in "Hear Me, Norma!" from Bellini's opera. Florence Merrill Doe, soprano, and Florence MacCombie Doe, contralto, also two of Mrs. Packard's pupils, were heard in recital in Brockton on May 10. Mrs. Packard sailed May 26 for Europe, where she will spend the summer. W. J. P.

Schofield Sings with Treble Clef Club of Norfolk, Va.

NORFOLK, VA., May 25.—Last week, the Treble Clef Club gave its third annual concert at the Ghent Club. The chorus, under the conductorship of Mme. Edothe Virdun Silance-Smith, sang with precision and fine shading, numbers by Shelley, Frank Rex, Cadman-Forman and Mana-Zucca. The soloist of the evening was Edgar Schofield, baritone, who had sung here with Geraldine Farrar, earlier in the season. Mr. Schofield, who is very popular in Norfolk, offered twelve numbers on the regular program and added numerous encores. The concert was the most successful ever given by this chorus, which is still a young one. Mme. Silance, who has so ably trained the Melody Club Chorus, has done very fine work with this smaller chorus and already the club shows the excellent results of her training.

L. C. W.

Edwin Swain, baritone, is engaged to sing the solo part in "Judas Maccabaeus," the Handel oratorio, which is to be presented June 12 by Bucknell University School of Music at Lewisburg, Pa. This is a return engagement, Mr. Swain having sung the bass solos when the same school produced Haydn's "Creation."

THEATER ORGANISTS DINE

Higher Standard Urged for Picture Accompanists—Examinations Planned

The first banquet of the newly organized Society of Theater Organists was held at Keene's Chop House, New York, Tuesday night, May 24. Thirty of the best known of Greater New York's cinema organists were present and discussed the aims of the new association.

The society has as objects the fostering of a higher type of playing in the theaters, and for this end a plan has been evolved by which semi-annual examinations will be held, similar to those of the American Guild of Organists. The board of examiners consists of Firmin Swinnen, Rivoli Theater, chairman; John D. M. Priest, Rialto Theater; Edward Napier, Strand Theater, Brooklyn; Harold C. Smith, Capitol Theater; Walter M. Wild, Rialto Theater, Newark. The officers of the club are: President, John Hammond, Strand Theater, Brooklyn; vice-president, Robert Berentsen, New Atlantic, Brooklyn; recording secretary, J. Van Cleft Cooper, Rivoli, New York; corresponding secretary, Raymond Willey, Utica Theater, Brooklyn; treasurer, Sigmund Krumgold, Criterion, New York. The chairmen of the committees are: Membership, F. M. Smith, Strand, New York; organ, Ernest F. Jones, Audubon, New York, and publicity, F. S. Adams. The executive committee consists of these officers and George Crook, Capitol Theater, New York.

Ney, Tiffany and Macmillen Engaged by Oswego Woman's City Club

Elly Ney, Marie Tiffany and Francis Macmillen have been engaged by the Woman's City Club of Oswego, N. Y., for its concert series next season. Mme. Ney will open the season in November, Miss Tiffany will appear in December and Mr. Macmillen in February.

PASSED AWAY

Frederick Reddall

Frederick Reddall, well known in musical and literary circles, died at his home in Brooklyn on May 26, following a paralytic stroke. Mr. Reddall was born in London, England, sixty-eight years ago and came to this country when a boy. He was later connected with the Methodist Book Concern and was the editor of *The People's Encyclopedia*. Mr. Reddall's musical activities were in the church and concert field and he achieved considerable prominence as a concert baritone, being soloist for a number of years at the Lafayette Avenue Presbyterian Church, Brooklyn, a member of the Dudley Buck Quartet and one of the original members of the Apollo Club. He was a director of music at the Adelphi Academy, Brooklyn, from 1896 to 1899, and compiled the Academy Song Book now in use in many schools and colleges.

Henry A. C. Taylor

Henry A. C. Taylor, prominent financier and patron of music, died at his home in New York on May 28, after an illness of several months. He was born in New York on Jan. 19, 1841, and although not engaged actively in business for some time, maintained his interest in numerous corporations. With Augustus D. Juilliard, Mr. Taylor was concerned in the reorganization of the Metropolitan Opera and Real Estate Company, owner of the Metropolitan Opera House, and for a number of years was vice-president and director of the Metropolitan Opera Company.

Fritz Thies

DENVER, CO., May 25.—Fritz Thies, Denver pioneer and a patron of music, was found dead in his bed yesterday morning. He was seventy-one years old. Mr. Thies was a capable violist and for years played for recreation in local orchestras and chamber music groups.

J. C. W.

Harry Alton Russell

Harry Alton Russell, organist for twenty-five years at St. Peter's Episcopal Church in Westchester and one of the oldest organists at the Masonic Temple in New York, died suddenly at his home, on May 20, of heart disease. Mr. Russell was in his sixty-third year.

MAKE PLEA FOR SUPPORT OF MACDOWELL COLONY

Hamlin Garland, Mrs. MacDowell and Herman Hagedorn Address Meeting in New York

In aid of the drive for a \$200,000 permanent endowment fund for the MacDowell Memorial Colony at Peterborough, N. H., a meeting was held at the MacDowell Club, New York, May 24.

Opening the meeting Herman Hagedorn, president of the Allied Members of the Colony, made a plea for support. Although much had been done for those lagging behind the rest of mankind, said Mr. Hagedorn, little was being done for the vanguard, the leaders. And because of the aid it gave to the creative spirit, he urged the cause of the colony.

Hamlin Garland, the author, was the chief speaker of the evening. Mr. Garland, who was long a friend of MacDowell, told some stories of the composer, and spoke of his vision of a colony where artists might find the conditions conducive to creative work. He told of MacDowell's brilliance, his wit, and how his last thought was for this retreat where the five arts might live and work together.

Following Mr. Garland's address, Mrs. MacDowell made a brief plea for funds following which stereopticon views of the MacDowell colony were shown.

At the request of those present, Mrs. MacDowell contributed several works of her husband, including a Prelude, and the "Sea Pieces."

Ship Strike Brings H. Godfrey Turner Reunion with Son



H. Godfrey Turner with His Son, Major Godfrey Turner

The strike which interfered with the recent trip of the Aquitania here from England was the occasion of an unexpected family reunion when Major Godfrey Turner was enlisted among the strike-breaking stewards, in the interests of one of the Northcliffe papers in London. Major Turner spent a week-end with his father, H. Godfrey Turner, the musical manager, who was photographed in the act of showing him Gramercy Park on a "Seeing New York" trip.

Juliette Velty, French lyric soprano, exponent of chansons and "opéra comique en miniature," will hold master classes in French diction and interpretation during the coming summer in New York. Her courses will also include special work in acted songs.

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"Self-Supporting and Self-Managing," Is Slogan of New Chamber Music Art Society



Photo by Mrs. Edwin T. Rice

Eight of the Eleven Members of the New Chamber Music Art Society Hold an Impromptu Meeting. From Left to Right—Karl Kraeuter, Violin; Ugo Savolini, Bassoon; Percy Such, Cello; Georges Grisez, Clarinet (Seated in Foreground); Josef Franzl, Horn; Cyril Towbin, Violin; Nicolai Moldavan, Viola; Emil Mix, Contrabass

A GREAT deal of interest has been expressed in plans of the new Chamber Music Art Society for an extended tour of the country next season. In this organization are a number of artists who were connected with the New York Chamber Music Society during its last season's tour. The make-up of the ensemble consists of a string quartet, contra-bass, clarinet, flute, oboe, bassoon, horn and piano. The booking arrangements are in charge of Emil Mix, the contra-bass, who is located at 391 Cen-

tral Park West.

The organization is unique in that it has no financial backing other than that of the individual members and also in that its booking management is within its own ranks. In several cases, particularly in the wind section, the players have given up high-salaried positions which they might have secured with prominent orchestras for the coming season.

Members of the string quartet have accepted an invitation from Franz Kneisel to visit the distinguished violin-

ist at his summer home in Blue Hill, Me., and they will spend the larger part of the summer there. The quartet will have the benefit of Mr. Kneisel's counsel and suggestions in the preparation of programs.

The Society is now being booked for a tour of Canada and the Eastern States during October, November and December and of the South and Middle West for January, February and March. From present indications it will be an exceedingly busy season for the new organization.

Moszkowski Fund Reaches \$1,470 as Small Donations Swell List

THE fund for the relief of Moritz Moszkowski has now reached a total of \$1,470. Subscriptions received at the office of MUSICAL AMERICA during the week gave further evidence of the interest of music-lovers and their desire to assist the well-known composer, who is in want in Paris. Smaller donations were received from teachers and pupils anxious to aid the musician who has given them much excellent piano material. MUSICAL AMERICA will continue to acknowledge contributions. At time of going to press the list stood as follows:

Previously acknowledged	\$1017
Additional Members of the Committee:	
Sam Franko	50
Steinway & Company	100
Leopold Godowsky	100
Albert Spalding	50
Mr. and Mrs. Felix Rosen	50
Additional Subscribers:	
Felix Fox	25
Elizabeth Stowe	5
Christine Brooks	5
Elizabeth F. Price	5
Anonymous	1
Blanche Deal	1
Clara Stocker, Duluth, Minn.	1
S. R. Anderson, Abilene, Tex.	10
Miss Riedel	1
W. E. Sheehan	1
Total	\$1470

A recent appraisal of the estate of Charles H. Steinway of Steinway and Sons, piano manufacturers, places its net value at \$618,977. The beneficiaries are his immediate family and relatives. Mr. Steinway died in October, 1919.

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